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OLIVER BATY CUNNINGHAM
of the Class of 1917, Yale College.

MR.
WILLIAM SHAKESPEARE

ORIGINAL AND EARLY EDITIONS OF HIS QUARTOS AND FOLIOS · HIS SOURCE BOOKS AND THOSE CONTAINING CONTEMPORARY NOTICES

BY
HENRIETTA C. BARTLETT

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The present volume is the second work published by the Yale University Press on the Oliver Baty Cunningham Memorial Publication Fund. This Foundation was established May 8, 1920, by a gift from Frank S. Cunningham, Esq., of Chicago, to Yale University, in memory of his son, Captain Oliver Baty Cunningham, 15th United States Field Artillery, who was born in Chicago, September 17, 1894, and was graduated from Yale College in the Class of 1917. As an undergraduate he was distinguished alike for high scholarship and for proved capacity in leadership among his fellows, as evidenced by his selection as Gordon Brown Prize Man from his class. He received his commission as Second Lieutenant, United States Field Artillery, at the First Officers' Training Camp at Fort Sheridan, and in December, 1917, was detailed abroad for service, receiving subsequently the Distinguished Service Medal. He was killed while on active duty near Thiaucourt, France, on September 17, 1918, the twenty-fourth anniversary of his birth.

To
Beverly Chew

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Introduction.

THE number of books relating to Shakespeare is so large already that it may seem, at first thought, unnecessary to add another. For three centuries he has been approached from every point of view, by every kind of mind, and no one can hope to read all that has been written about him.

My best excuse for putting one more book about Shakespeare before the public is that it contains, in one volume, full and accurate descriptions of the first editions of a great many books in early English literature connected with him, and gives their present location. It is, in fact, an attempt to bring together, in compact form, all the more important printed sources before 1640, from which we derive our knowledge of the greatest English dramatist, his life and works.

In 1916, on the occasion of the 300th anniversary of Shakespeare's death, an exhibition of books by and about him was held in the New York Public Library from April 2 to July 15, which was visited by over 66,000 people. That exhibition was the basis on which the present work is founded.

It was largely due to Mr. W. A. White of Brooklyn that the New York Public Library was able to show the finest collection of books relating to Shakespeare which was ever brought together in one place. He suggested the idea in the fall of 1915 and authorized me to make all arrangements with Dr. Edwin Anderson, Director of the Library. Dr. Anderson welcomed the suggestion, and he and his entire staff did everything in their power to make the undertaking a success.

The greater part of the exhibition was composed of the White, Huntington and Lenox (New York Public Library) collections, but Messrs. Beverly Chew, Winston H. Hagen, Darwin P. Kingsley, Marsden J. Perry, Willis Vickery, John C. Williams and the University of Michigan all lent rare

books, in order that those who visited the exhibition might have a chance to see virtually an entire series of the early editions of Shakespeare's works and such other books as were necessary for a picture of the sources from which the great dramatist took his plots and of the allusions to him in contemporary literature.

The British Museum owns the best single collection of the kind, but it has not all the books which were shown here, nor can it bring together such a loan exhibition as this, for the reason that nearly all the important collections of Shakespeare's works in Great Britain are owned by public institutions and cannot be lent.

The introduction to *The Census of Shakespeare's Plays in Quarto** explains the difference in ownership and location of Shakespeare's quarto plays in England and America. In England, they are chiefly in public collections where they may be examined by the student, but may not be withdrawn for exhibition or study elsewhere. In America, they are chiefly in the libraries of private collectors, whose generosity made possible this great exhibition. Unfortunately there are in America but three public institutions which contain original editions of Shakespeare's works of sufficient value to form the basis for an exhibition. These are the Boston Public Library, which owns the Barton Collection; the Elizabethan Club at Yale, with its famous Huth Quartos; and the New York Public Library, containing the Lenox Collection.

The books brought together in 1916 were very fine and the three hundred and forty-three exhibits included a few manuscripts by contemporaries of Shakespeare. Of necessity there were some books which could not be obtained on this side of the Atlantic, and some which could be shown only in a late edition.

In 1917 I compiled a catalogue of that exhibition, which

* *A Census of Shakespeare's Plays in Quarto, 1594-1709. By Henrietta C. Bartlett and Alfred W. Pollard.* New Haven, Yale University Press, 1916.

was issued by the New York Public Library;* it gave the title of each book shown and such literary and historical notes as were necessary to explain its presence. When the catalogue appeared there were many scholars here and in England who regretted that the work was not complete and I was urged to fill in the gaps and collect in one volume descriptions of all the important printed books before 1640 necessary for a study of Shakespeare. It was also considered desirable that full bibliographical descriptions should be given as well as the literary and historical notes which were thought sufficient for the original catalogue. The result of three years' work along these lines is offered here, and while no one can be more conscious that I of the difficulties of selection and omission, it is hoped that the result will prove of value to students and show clearly what a mass of contemporary information exists about William Shakespeare. No attempt has been made to touch the manuscript sources.

The books selected for description are divided into four classes. First, editions of the works of Shakespeare, both plays and poems, issued before 1709. Second, spurious works which have been attributed to Shakespeare from his own day to ours, and adaptations of his plays, from J. Caryl's *English Princess* (1667) to Garrick's *Florizel and Perdita* (1762). Third, books which Shakespeare may have read or to which he refers. Fourth, books containing allusions to Shakespeare or to his works, from *Greenes Groatsworth of Witte*, 1592, to the publication of the First Folio in 1623; including some later allusions to Shakespeare.

Shakespeare's works consist of both poems and plays, and less than half of the latter appeared in print before his death in 1616. His poems, which were considered of the greatest importance in his own day, but are now valued less than his dramas, were published as follows:

* *A Catalogue of the Exhibition of Shakespeareana held at the New York Public Library, April 2 to July 15, 1916. Compiled by Henrietta C. Bartlett.* New York, 1917.

Venus and Adonis, 1593
Lucrece, 1594
The Sonnets, 1609

There were also some short poems in *The Passionate Pilgrime*, a piratical publication which was issued by Jaggard in 1599; and a poem signed by him was included in Chester's *Loves Martyr*, 1601. All known editions of these works issued before 1640 are described here, as well as the first edition of his collected poems, 1640.

The following plays appeared in separate form during Shakespeare's lifetime and are known as the "Quarto" editions:

Titus Andronicus, 1594, 1600, 1611
Richard II, 1597, 1598 (2 editions), 1608, 1615
Richard III, 1597, 1598, 1602, 1605, 1612
Romeo and Juliet, 1597, 1599, 1609
Henry IV, Part I, 1598, 1599, 1604, 1608, 1613
Loves Labors Lost, 1598
Henry IV, Part II, 1600
Henry V, 1600, 1602
Merchant of Venice, 1600
Midsummer Night's Dream, 1600
Much Adoe About Nothing, 1600
Merry Wives of Windsor, 1602
Hamlet, 1603, 1604, 1611
King Lear, 1608
Pericles, 1609 (2 editions), 1611
Troylus and Cressida, 1609

Ninety separate editions and issues of these plays appeared before 1709 and are included in the present work, from the first edition of *Titus Andronicus*, 1594, to the eleventh edition of *Hamlet*, 1703.

The reader's attention is drawn to the unique copy of the third edition of *Richard II* (1598). Until a few years ago Mr. White's copy was supposed to be an example of the second

edition, also 1598, but in cataloguing his library in 1914 I found that it was an entirely new printing, following the more common second edition. As far as known this is the only copy extant, and a facsimile has been made, with an exhaustive introduction by Mr. Alfred W. Pollard, keeper of books of the British Museum.*

The first collected edition of all the plays was issued by Shakespeare's fellow actors, John Heming and Henry Condell, in one folio volume in 1623, seven years after his death, and is commonly known as the First Folio. To this collection we owe the text of twenty of the plays, which had not appeared in print until that year. This book is considered the most valuable single book in the English language.

In 1632 the Folio was reprinted, the title with varying imprints bearing the names of the several booksellers who shared the expense of the production. This was a common custom in the sixteenth and seventeenth centuries and no one of these imprints can be definitely assumed to be earlier than any other.

The Third Folio of 1663-1664 is found with title-pages of both dates, and with and without the seven spurious plays which first appeared with the second issue, 1664. These plays are:

Pericles
The London Prodigall
Thomas, Lord Cromwell
Sir John Oldcastle
The Puritaine. Or The Widdow of Watling Streete
A Yorkshire Tragedy
Locrine

With the exception of *Pericles* all of these have been rejected by modern scholars, but they were included in the fourth and last collected edition of the seventeenth century, that of 1685.

As Shakespeare's reputation increased and the commercial

* *The Tragedy of King Richard II.* London, Quaritch, 1916.

value of his name became apparent, dishonest and careless publishers and booksellers issued works not written by him, but with his name attached. Some of them had been previously issued anonymously and his authorship is assigned only in the later editions, while others appeared at first under his name. These include:

Sir John Oldcastle, 1600
The Troublesome raigne of John, King of England, 1591
The London Prodigall, 1605
A Yorkshire Tragedy, 1608

Several other plays were printed with the initials "W. S." on their titles, but it is not definitely known that these were meant for Shakespeare; they are:

Locrine, 1595
Thomas, Lord Cromwell, 1602
The Puritaine. Or The Widdow of Watling Streete, 1607

Various other plays which have been assigned to him at different times by booksellers and others are now generally considered spurious. The genuine authors of some of them are known, but the following are still anonymous and are described here:

Arden of Feversham, 1592
Edward III, 1596
Mucedorus, 1598
Merry Devill of Edmonton, 1608
Faire Em, n.d. [c. 1592]
Birth of Merlin, 1662

With the opening of the theatres in 1660, after the accession of King Charles II, Shakespeare's plays found a place in the repertory. Various writers, however, considered them too old-fashioned for contemporary taste and proceeded to rewrite and adapt them in a manner inexplicable to us, but strictly in accordance with the habits of the stage at that day, as well as during the Elizabethan period. It is well known that Shake-

speare himself began his work as a dramatist by revising the work of earlier men, and the second and third parts of *Henry VI* remain to show the method used.

There is a long list of adaptations which were popular at the time and were acted for years to the exclusion of the genuine plays. John Dryden and William Davenant were the most celebrated of these adapters, but their work is not an improvement on the originals. The number of adaptions here described is particularly interesting, as few collectors or libraries have made a specialty of this class of Shakespeareana and the books are often difficult to find. Some of the plays bear the same name as the original, such as *The Tempest* and *Troilus and Cressida*, by Dryden. Others have a new title and different names for the characters, but use many of the lines of the original without change; Otway's *Caius Marius*, modelled on *Romeo and Juliet*, is a case of this kind.

In most plays acknowledgment is made of the debt to Shakespeare, but in others there is nothing to show that the work is not an original composition.

For years the students of Shakespeare have been tracing the books which were used by him in writing his plays, not only those which contain the sources of his plots, but all to which he makes any reference. The result of this study is found in various books and in the notes in all modern editions of his works. The best list is that found in H. R. D. Anders's *Shakespeare's Books* (Berlin, 1904), which goes into the most minute details. An attempt has been made to describe here all the important books to which Anders refers. It is not probable that Shakespeare consulted them all, but they were all accessible in his day. They may be divided into four heads:

First, books from which his plays were immediately adapted. Among these the following are important:

Brooke, *Romeus and Juliet*, 1562
Painter, *Palace of Pleasure*, 1566-67
Holinshed, *Chronicles*, 1577

North, *Plutarch's Lives*, 1579
Lodge, *Rosalynde*, 1590
Greene, *Pandosto*, 1592
True Tragedy of Richard III, 1594
The Taming of a Shrew, 1594
Famous Victories of Henry V, 1598
King Leir and his Three Daughters, 1605

Second, books from which his material was indirectly derived:

Saxo Grammaticus, 1514
Da Porto, 1539
Giovanni, 1554
Giraldi-Cinthio, 1565

Third, books from which he borrowed or quoted:

The Bible
Æsop's *Fables*, 1484
Surrey, *Songes and Sonettes*, 1557
Sidney, *Arcadia*, 1590
Montaigne, *Essais*, 1580

Fourth, books which influenced his general style:

Daniel, *Delia*
Kyd, Plays
Marlowe, Plays, and *Hero and Leander*
Sidney, *Astrophel and Stella*

In 1873 the New Shakspere Society published *A Century of Praise*, which included all the allusions to the poet or his works, printed before 1693 and traced up to 1873. This has been revised and re-edited several times and in its present form, *The Shakspere Allusion Book*, edited by John Munro (2 vols., 1909), is the best collection of notices of Shakespeare and his works.

In the present work this has been the most difficult section to determine, as the question of the relative value of different notices must always be a matter of individual taste. The attempt has been made to include all important allusions before

the publication of the First Folio in 1623 and some afterwards, including a full set of those works of John Dryden (1664-1683) which discuss Shakespeare. Dryden is included because he was the first English critic of Shakespeare who was himself a man of high literary standing. Ben Jonson can hardly be said to criticize Shakespeare, and his opinion, as given in the eulogistic verses printed in the First Folio, is perhaps the greatest tribute ever paid by one writer to a contemporary and, in a sense, a rival.

Under this heading are found *Greenes Groatsworth of Witte*, 1592, which contains the first allusion to Shakespeare, veiled indeed but undoubtedly referring to him, and *Willobie his Avisa*, 1594, which is the first book to mention Shakespeare by name except his own poem *Venus and Adonis*, which appeared with his name signed to the dedication in 1593. The majority of the notices are of his works and especially of the poems; the plays which were quoted most during his lifetime seem to have been *Hamlet*, *Richard III*, *Romeo and Juliet*, and those in which Falstaff appears.

As regards the method of description: the title of each volume is lined off, and a collation by signatures with edition and size is given, as well as any important bibliographical note. So much for the collector and bibliographer. For the student of literature and history, there is a statement of the facts in regard to the contents of the book, but no attempt at criticism of any kind is made. The desire is to present the material to the reader in a clear and compact form and to allow him to draw his own conclusions. Great attention has been paid to accuracy of detail; I have personally examined and verified the titles and collations of nearly all the books and for the very few which I could not see, photostats and careful transcripts have been made by scholars, here and in Europe.

For those books before 1640 which are so rare that not more than five copies can be located, I have endeavored to assign owners. It is so desirable for a student to know where such

rarities can be seen, that it seemed worth the great amount of time and labor involved.

Collectors and librarians both in America and in England have been more than kind in aiding me, but it is inevitable that unlisted copies should come to light, especially in Great Britain. I can only ask the kindly indulgence and co-operation of all readers, and beg that they will forward to me information in regard to new copies which may turn up. Editors of English texts are often obliged to use reprints and modern editions because they do not have access to the originals and there are few reprints which can be absolutely depended on as *facsimiles*. Anything but a truthful photographic facsimile may have been tampered with, improved, "be-devilled" as one eminent bibliographer puts it, and the results are often disastrous.

The entries in the four sections are arranged chronologically under date of publication except that the works of an author are brought together under the date of the earliest one. Where we have reason to suppose that Shakespeare used a certain edition, that one is given, but in all uncertain cases the earliest is described. Where a book is very rare a good modern reprint is noted, a facsimile if one exists, but this detail has been omitted in certain cases.

The Key to Owners gives the full name and address of owners of the very rare books, arranged in order of numerical superiority.

The Index has a first entry or entries in black-faced type for the full description of a book when it appears in the text; subsequent entries are in ordinary type and refer to casual mention of the work.

It is with pleasure and gratitude that I record the long list of courtesies which have been extended to me by collectors, students, librarians and booksellers in this country and abroad. My special thanks are due: in America, to Mr. W. A. White, who has kindly allowed me to use the notes in his manuscript

catalogue which I have been compiling since 1911, and whose collection contains a large proportion of the books herein described; to Dr. Edwin Anderson and the trustees of the New York Public Library for permission to use the notes which appeared in my catalogue of the exhibition, 1917; to Mr. Henry E. Huntington, his librarian (Dr. George Watson Cole) and his staff, for unlimited opportunity to consult the treasures of the Henry E. Huntington Library and for the many kindnesses they have showed me; to Miss Ruth S. Granniss and the Council of the Grolier Club; and finally to Mr. Beverly Chew, "The Dean of American Collectors," to whom I owe especial thanks for suggestions, encouragement and most valuable information in regard to English Literature and Bibliography, both of which he knows so well, also for kind permission to dedicate this book to him. In England, I am under the greatest obligations to Mr. Alfred W. Pollard, Keeper of Books at the British Museum, and his staff; to Mr. Falconer Madan, late Bodley's Librarian, and to the staff of the Bodleian; to Dr. Francis Jenkinson and Mr. Charles Sayle of Cambridge University Library; to Mr. A. H. Schofield of Trinity College Library, Cambridge; and to Dr. Walter Wilson Greg. In addition, my warmest thanks are extended to all the institutions and individuals who own these rare books.

The work has been a labor of love on my part and I can truly say that every person to whom I have applied for help or information has done his or her part to make the book better and more complete.

HENRIETTA C. BARTLETT.

June, 1921.

The Key to Owners.

In *the case of a book which is so rare that not more than five copies are known, we have assigned these copies to their last recorded owners. There are a few books which have been sold within the past twenty years but whose present location is unknown. These have been entered under the last known owner with the words "now untraced"; information as to their present location is earnestly desired.*

The list of owners is arranged in the order of the number of books owned by each.

HUNTINGTON. The Henry E. Huntington Library and Art Gallery, San Gabriel, California. Nos. 5, 10, 17, 18, 20, 22, 25, 29, 31, 34, 38, 40, 46, 49, 55, 67, 76, 79, 80, 94, 125, 126(3), 133, 135, 136, 138, 139, 140, 142, 151, 152, 195, 198, 202G, 202H, 202I, 214, 217, 221A, 221E, 221F, 221G, 228, 235, 238C, 238G(2), 238H, 240(2), 244, 245, 252(2), 257, 258, 261, 263, 264, 273, 274, 283, 289, 294, 305, 311, 314, 315, 316, 321, 330, 347

B.M. British Museum, London. Nos. 2, 4, 7, 10, 13, 18, 31, 34, 38, 40, 46, 49, 55, 76, 79, 80, 94, 98, 133, 135, 137, 138, 140, 154, 189, 195, 198, 202B, 202D, 202G, 202H(2), 209, 211, 214, 217, 218, 221C, 221F, 225, 228, 233, 238B, 238D, 238F, 240(3), 249, 250, 259, 261, 264(2), 268, 269, 273, 274, 275, 278, 279, 280, 285, 286, 305, 311, 316, 317, 322, 344, 347

BODL. Bodleian Library, Oxford, England. Nos. 1, 2, 4, 6, 7, 8, 11, 12, 16(2), 18, 24, 35, 38, 46, 57, 76, 125, 128, 136, 140, 189, 202A, 202E, 202G, 202I, 207, 211, 213, 214, 219, 221C, 221D, 225, 228, 232, 233(2), 235, 238C, 238D, 240, 242, 251, 252(2), 253, 259, 261, 263, 264(2), 269, 274, 275, 280(2), 283, 297, 316, 320, 321, 322, 323, 325, 334, 344, 345, 347, 358

WHITE. W. A. White, Esq., 14 Wall Street, New York City. Nos. 33, 34, 140, 151, 157, 199, 202B, 208, 209, 217, 218, 221H, 225, 228, 238E, 240, 242, 249, 250a, 259, 264, 268, 269, 274, 275, 278, 279, 280, 283, 289, 299, 314, 316, 317, 321, 324, 325, 343, 344, 345, 347, 348, 358

FOLGER. H. C. Folger, Esq., 26 Broadway, New York City. Nos. 3,

6, 13, 16, 22, 28, 34, 38, 46, 54, 76, 80, 98, 133, 151, 202H, 211, 218, 221E, 238E, 251, 258, 264, 273, 279, 280, 286, 312, 324, 344, 345

T.C.C. Trinity College, Cambridge, England. Nos. 9, 15, 17, 22, 31, 40, 46, 55, 57, 67, 76, 80, 135, 151, 154, 202C, 202H, 207, 221F, 225(2), 240, 244, 245, 252, 264, 289, 334, 348

BRITWELL. The Christie-Miller Collection, sold August, 1916, to date. Nos. 20, 25, 202E, 202G, 209, 213, 221C, 221D, 228, 232, 233, 238A, 238B, 238F, 250a, 259, 279, 282, 284, 285, 286, 334, 352, 358

V. & A.M. Victoria and Albert Museum, South Kensington, London. Nos. 125, 134, 142, 154, 232, 238E, 274, 327

CLAWSON. J. L. Clawson, Esq., care Clawson and Wilson, Buffalo, New York. Nos. 34, 198, 202G, 286, 348, 352

MORGAN. The Pierpont Morgan Library, 33 East 36th Street, New York City. Nos. 195, 202F, 202H, 221A, 238D, 322

E.C. The Elizabethan Club, Yale University, New Haven, Connecticut. Nos. 2, 34, 38, 80, 94

RYLANDS. The John Rylands Library, Manchester, England. Nos. 202F, 238G, 269, 329, 330

B.P.L. Boston Public Library, Boston, Massachusetts. Nos. 137, 140, 154, 305

HUTH. The Huth Collection, sold November, 1911, to June, 1920. Nos. 221E, 274, 275, 358 (items now untraced)

EDIN. UNIV. Edinburgh University Library, Edinburgh, Scotland. Nos. 20, 29, 49

HOLFORD. Sir George Holford, K.C.V.O., Dorchester House, Park Lane, London. Nos. 2, 94, 202D

PLIMPTON. G. A. Plimpton, Esq., care Ginn & Co., Fifth Avenue, New York City. Nos. 196, 197, 198

PFORZHEIMER. Carl H. Pforzheimer, Esq., Purchase, New York. Nos. 202C, 202I, 258

ROSENBACH. Dr. A. S. W. Rosenbach, 273 Madison Avenue, New York City. Nos. 34, 264, 273

U.L.C. University Library, Cambridge, England. Nos. 198, 211, 314

CRICHTON-STUART. Estate of the late Lord Ninian Crichton-Stuart, Falklands, Fife, Scotland. Nos. 34, 57

ASHBURNHAM. The Rt. Hon. the Earl of Ashburnham's Collection, sold June 25, 1897 (now untraced). No. 344

BIRMINGHAM. Birmingham Public Library, Birmingham, England. No. 325

CASSEL. Cassel, Germany. No. 236

CHEW. Beverly Chew, Esq., St. Clair Street, Geneva, New York. No. 238H

CORPUS CHRISTI. Corpus Christi College, Oxford, England. No. 20

CRAWFORD. The Rt. Hon. David A. E. Lindsay, Earl of Crawford and Balcarres, 7 Audley Square, London. No. 269

DANZIG. Stadtbibliothek, Danzig, Prussia. No. 141

ELHAM CHURCH. Elham Church Library, near Canterbury, Kent, England. No. 251

GLASGOW. Glasgow University, Glasgow, Scotland. No. 202F

JONES. Herschel V. Jones, Esq., Minneapolis Journal, Minneapolis, Minnesota. No. 261

LAMBETH. Lambeth Palace Library, London. No. 242

LEFFERTS. Marshall C. Lefferts' Collection, sold April, 1902 (now untraced). No. 202F

L. of C. Library of Congress, Washington, D. C. No. 214

LOVEDAY. E. T. Loveday Collection, privately sold in 1906 (now untraced). No. 24

MACCLESFIELD. The Rt. Hon. the Earl of Macclesfield, Shirburn Castle, Watlington, Oxon., England. No. 7

MACKENZIE. J. M. Mackenzie Collection, sold March, 1889 (now untraced). No. 20

MOSTYN. The Lord Mostyn Collection, sold March, 1919, to July, 1920 (now untraced). No. 273

N.Y.P.L. The New York Public Library, 471 Fifth Avenue, New York City. No. 18

PALMER. George Herbert Palmer, Esq., Harvard University, Cambridge, Massachusetts. No. 202E

PETERBOROUGH. Peterborough Cathedral, Peterborough, England. No. 288

ROWFANT. Frederick Locker-Lampson Collection at Rowfant Hall, sold by Dodd, Mead & Co., 1905, etc. (now untraced). No. 238D

ST. JOHN'S. St. John's College, Oxford, England. No. 152

SION COLLEGE. Sion College, London. No. 282

WILLIAMS. John C. Williams, Esq., 52 Broadway, New York City. No. 286

WINDSOR. Windsor Castle, Windsor, England. No. 189

WORCESTER. Worcester College, Oxford, England. No. 238G

SHAKESPEARE'S WORKS

Shakespeare's Poems.

VENUS AND ADONIS

1. [Ornament] / Venus / and / Adonis / [quotation 2 lines/ Field's device, McKerrow, 192*] / London / Imprinted by Richard Field, and are to be sold at/the signe of the white Greyhound in/Paules Church-yard./1593./ London, 1593.

First edition; 4to; [A]², B-G⁴, H² = 28 leaves, the last probably blank.

The only known copy is now in the Bodleian Library; it measures 7⅜ x 5¼ inches. It was purchased by Edmund Malone from William Ford of Manchester, in August, 1805, and is bound with a copy of Giles Fletcher's *Licia* (1593).

The first thirteen editions of *Venus and Adonis* are extremely rare and a complete list, as far as known, with the location of copies up to January, 1921, is here given. Sir Sidney Lee** gave a census of copies in his reproduction, 1905, but some new copies have since appeared and some have changed hands.

This is the first work by Shakespeare to appear in print and was dedicated to his friend and patron, Henry Wriothesley, Lord Southampton. The story is founded on Ovid's *Metamorphosis* but Shakespeare may have known it only through Golding's translation of 1567. He was undoubtedly influenced by Lodge's *Scillaes Metamorphosis*, 1589, and the poem has a close resemblance to Marlowe's *Hero and Leander*, which was written before 1593, though not printed until 1598. Meres assigned this poem to Shakespeare in his *Palladis Tamia*, 1598.

Venus and Adonis has been reproduced three times: 1, in lithographic facsimile by E. W. Ashbee for Halliwell-Phillipps, 1867; 2, in photolithography by W. Griggs for F. J. Furnivall in 1886; 3, in collotype facsimile by Sir Sidney Lee, 1905.

2. [Ornament]/Venus/and Adonis/[quotation 2 lines/ Field's device, McK. 192]/London./Imprinted by Richard Field, and are to be sold at/the signe of the white Greyhound in/Paules Church-yard./1594/ London, 1594.

* *Printers' & Publishers' Devices . . . 1485-1640. By R. B. McKerrow.* London, Bibliographical Society, 1913.

** *Shakespeares Venus and Adonis . . . 1593. With introduction and bibliography by Sidney Lee.* Oxford, Clarendon Press, 1905.

Second edition; 4to; [A]^2, B-G^4, H^2 = 28 leaves, the last blank.

Only four copies are known: 1, B.M. (Jolley copy); 2, Bodl. (Caldecott copy); 3, E.C. (Daniel-Huth copy); 4, Holford. One leaf of this edition was bought at the Daniel sale by Halliwell and presented to the Shakespeare Birthplace Library at Stratford-on-Avon.

3. [Venus and Adonis]. Fragment of twelve leaves lacking title. [1594-1596?]

Third edition; 8vo; B^4, C^4, and D^4 = 12 leaves, the rest lacking.

This fragment bears no evidence of place or date, but from the readings it has been assigned a date after the edition of 1594 and before that of 1596.

The only known copy belonged to Mr. M. J. Perry and is now in the collection of Mr. Folger.

4. [Ornament]/Venus/and Adonis/[quotation 2 lines/ Field's device, McK. 210]/Imprinted at London by R. F[ield] for/Iohn Harison./1596/ London, 1596.

Fourth edition; 8vo; A-C^8, D^4 = 28 leaves, the last probably blank.

Only two copies are known: 1, B.M. (Bolland-Bright-Daniel copy); 2 Bodl. (Bernard-Warton-Malone copy). Although generally called "Third" edition, this is really the fourth, if the preceding number should be placed between the editions of 1594 and 1596, as seems probable.

5. [Ornament]/Venus and Adonis./[quotation 2 lines/ ornament]/Imprinted at London for William Leake, dwel-/ling in Paules Churchyard at the signe of/the Greyhound. 1599./ London, 1599.

Fifth edition; 8vo; A-C^8, D^4 = 28 leaves, the last blank.

This edition was unknown until 1867, when this copy was discovered at Lamport Hall, the seat of Sir Charles Isham, bound in with *The Passionate Pilgrim*, 1599, and *Epigrammes and Elegies by I.D. and C.M.*, n.d. It was sold by Sir Charles to Mr. Christie Miller in 1893 with many other valuable sixteenth century books, and resold in December, 1919, n. 85, to G. D. Smith for Mr. Huntington, £15100.

It was probably printed by Peter Short and a typed facsimile was issued by Sotheran & Co. in 1870.

6. Venus./And Adonis./[quotation 2 lines/device, apparently McK. 215] Imprinted at London for William Leake, dwel-/ling in Paules Churchyard, at the signe of/the Greyhound. 1599./ London, 1599.

Sixth edition; small 8vo; A-C^8, D^4 = 28 leaves, the last blank.

Only two copies are known: 1, Bodl. (Farmer-Malone copy); 2, Folger (Burton copy). They differ in some respects and the Bodleian, which lacks title, is said to be an earlier issue. The Folger copy is bound up in the rare little volume of Shakespeariana belonging to Richard Burton of Longner Hall offered at Sotheby's March 23rd, 1920, but sold before the sale to B. Quaritch for Mr. Folger.

7. [Ornament]/Venus/and Adonis./[quotation 2 lines/device, McK. 341]/Imprinted at London for William Leake,/dwelling at the signe of the Holy Ghost, in/Pauls Churchyard. 1602./ London, 1602.

Seventh edition; 8vo; A-C^8, D^4 = 28 leaves, the last blank.

Only three copies are known: 1, B.M. (Chauncey-Steevens-Bindley-Strettel-Daniel copy); 2, Bodl. (Robert Burton's copy, uncut); 3, Lord Macclesfield. There is a title-page of this edition in the Bagford Collection at the British Museum; and a copy is noted in the *Catalogus Bibliothecae Harleianae*, 1743-5, this can not now be located.

8. [Ornament]/Venus/and/Adonis./[quotation 2 lines]/London,/Printed for W. B[arrett] 1617./ London, 1617.

Eighth edition; 8vo; A-C^8, D^4 = 28 leaves, the last probably blank.

The only known copy is now in the Bodleian Library, it was bequeathed by Thomas Caldecott in 1833.

9. [Ornament]/Venus/and/Adonis./[quotation 2 lines]/London,/Printed for I. P[arker] 1620./ London, 1620.

Ninth edition; 8vo; A-C^8, D^4 = 28 leaves, the last probably blank.

The only known copy is now in Trinity College, Cambridge, bequeathed by Edward Capell.

10. Venus/and/Adonis./[quotation 2 lines/device]/Edin-

burgh,/Printed by Iohn Wreittoun, and/are to bee sold in his Shop a litle be-/neath the salt Trone. 1627.
Edinburgh, 1627.

Tenth edition; 8vo; A-C^{8} = 24 leaves, the last blank.

Only two copies are known: 1, B.M. (Chalmers-Bright copy); 2, Huntington (Godfrey-Griswold-Hoe copy).

This is the first example of any work by Shakespeare printed outside of London.

11. Venus,/and/Adonis./[quotation 2 lines/device of Cupid]/London,/Printed by J. H[aviland]/and are to be sold by Francis Coulis in/the Old Baily without Newgate. 1630./
London, 1630.

Eleventh edition; 8vo; A-C^{8}, D^{4} = 28 leaves, the last blank.

The only known copy, formerly the property of Anthony à Wood, is now in the Bodleian Library, bound with several others.

12. [Venus and Adonis, n.d.] [1630-1636?]

Twelfth edition; 8vo; A-C^{8}, D^{4} = 28 leaves, the last probably blank.

The only known copy, lacking the title-page, is now in the Bodleian Library. It was probably printed between 1630 and 1636.

13. Venus/and/Adonis./[quotation 2 lines/woodcut]/London,/Printed by I. H[aviland] and are to be sold by Francis Coules in/the Old Baily without Newgate. 1636./
London, 1636.

Thirteenth edition; 8vo; A-C^{8}, D^{4} = 28 leaves, the last probably blank.

Only two copies are known: 1, B.M. (Hibbert copy); 2, Folger (Ives-Perry copy).

LUCRECE

14. [Ornament] Lucrece./[Field's device, McK. 222]/London./Printed by Richard Field, for Iohn Harrison, and are/to be sold at the signe of the white Greyhound/in Paules Churh-yard. [*sic*] 1594. London, 1594.

First edition; 4to; A^2, B-M^4, $N^2 = 48$ leaves, the last probably blank. At least ten copies are now known.

This is the second work issued by Shakespeare and appeared in 1594 with a dedication, signed in full, to the same Earl of Southampton to whom he had dedicated *Venus and Adonis* the previous year. It is interesting to note the change in the tone of the dedication from the formal address of the earlier work to the warm friendly tone of this one. It was assigned to Shakespeare in *Palladis Tamia, 1598.*

It is possible that Shakespeare may have read the story in the original Latin, as a boy at school, but it is more probable that he was familiar with it through one of the many English versions of the time. It is found in Chaucer, Lydgate, Painter, and elsewhere.

Lucrece was very popular and had appeared in eight editions by 1655 when the last of the seventeenth century editions was issued.

It has been reproduced three times: 1, in lithographic facsimile by E. W. Ashbee for Halliwell-Phillipps in 1867; 2, in photo-lithography with introduction by F. J. Furnivall in 1886; 3, in collotype facsimile by Sir Sidney Lee in 1905.*

15. [Ornament] Lucrece./[ornament]/At London,/ Printed by P. S[hort] for Iohn/Harrison. 1598./
London, 1598.

Second edition; 8vo; A-D^8, $E^4 = 36$ leaves.

Only one copy is known; it is at Trinity College, Cambridge, bequeathed by Capell.

16. [Ornament]/Lucrece./[Harison's device, McK. 319]/ London./Printed by I. H. for Iohn Harison./1600./
London, 1600.

Third edition; 8vo; A-D^8, $E^4 = 36$ leaves.

Only three copies are known: 1, Bodl. (Farmer-Malone copy); 2, Bodl.; 3, Folger (Burton copy). This last differs from the Bodleian in several details; Bodleian has E3 wrongly marked B3 while the Folger copy is correct.

The Burton copy was discovered in January, 1920. (See No. 6.)

17. [Ornament]/Lucrece./[Harison's device, McK. 319]/

* *Shakespeares Lucrece . . . 1594 . . . With introduction and bibliography by Sidney Lee.* Oxford, Clarendon Press, 1905.

At London,/Printed be [*sic*] N. O[kes] for Iohn Ha-/rison. 1607. London, 1607.

Fourth edition; 8vo; A-D^8 = 32 leaves.
Only two copies are known: 1, T.C.C.; 2, Huntington (Bridgewater copy).

18. The/Rape/of/Lucrece./By/Mr. William Shakespeare./Newly Reuised./[device, McK. 227]/London:/Printed by T. S[nodham], for Roger Iackson, and are/to be solde at his shop neere the Conduit/in Fleet-street, 1616. London, 1616.

Fifth edition; 8vo; A-D^8 = 32 leaves.
Four copies are known: 1, B.M.; 2, Bodl. (Caldecott copy); 3, N. Y. P. L. (Lenox copy); 4, Huntington (Ouvry-Rowfant-Church copy).

19. The/Rape/of/Lucrece./By Mr. William Shakespeare./Newly Revised./London/Printed by I. B. for Roger Jackson, and are/to be sold at his shop neere the Conduit/in Fleet-street, 1624. London, 1624.

Sixth edition; 8vo; A-D^8 = 32 leaves.
Six copies are known.

20. The/Rape/of/Lucrece/by/Mr. William Shakespeare./Newly Revised./[device, McK. 275]/London,/Printed by R. B[adger?] for Iohn Harrison, and/are to be sold at his shop at the golden/Vnicorne in Paternoster Row./1632. London, 1632.

Seventh edition; 8vo; A-D^8 = 32 leaves, A1 & D8 are doubtless blank.
There are five copies known: 1, Corpus Christi; 2, Edin. Univ.; 3, Britwell (Steevens-Heber copy); 4, Huntington (Halliwell-Perry copy); 5, J. M. Mackenzie (sold Mar. 11, 1889, now untraced).

21. The Rape of/Lucrece,/Committed by/Tarquin the Sixt;/and/The remarkable judgments that befel him for it./By/The incomparable Master of our English Poetry,/Will: Shakespeare Gent./Whereunto is annexed,/The Banishment

of Tarquin:/Or, the Reward of Lust./By J. Quarles./[device]/London./Printed by J. G. for John Stafford in George-yard/neer Fleet-bridge, and Will: Gilbertson at/the Bible in Giltspur-street, 1655./ London, 1655.

Eighth edition; 8vo; A^4, B-F^8, $G^4 = 48$ leaves, plus portrait.

This is a fairly common book but the engraving facing the title-page is rare; only seven copies are known. It is by William Faithorne and is the third engraved portrait of Shakespeare; the first is the Droeshout engraving in the First Folio, 1623; the second is the portrait by William Marshall in Shakespeare's Poems, 1640. Although evidently adapted from the Droeshout engraving it is a more agreeable portrayal and much better execution.

22. The/Passionate/Pilgrime./By W. Shakespeare./[ornament]/At London/Printed for W. Jaggard, and are/to be sold by W. Leake, at the Grey-/hound in Paules Churchyard./1599. London, 1599.

First edition; 8vo; A-$D^8 = 32$ leaves, the first blank except for signature-mark, the last blank.

Only three copies are known: 1, T.C.C.; 2, Folger (Burton copy); 3, Huntington (Lamport-Britwell copy). The Folger copy is imperfect, lacking both titles, but while signatures B and D agree with Trinity and Huntington, the leaves before B1 and the 6 leaves between B8 and D1 are of an unknown edition or issue; it collates; [A3-A7]; B^8; 6 leaves without signature-mark; D^8, the last blank = 27 leaves.

The perfect copies have a second title on recto C3; D5-D7 are printed on both sides of the leaf; all the other leaves have the verso blank.

The volume contains the first appearance in print of two of Shakespeare's Sonnets which had been mentioned the year before by Meres as his "sugred Sonnets among his private friends." These were reprinted as Nos. 138 and 144 in the *Sonnets*, 1609.

The Passionate Pilgrim also contains three poems by Shakespeare which appeared in *Loves Labors Lost*, 1598. The rest of the book comprises poems by Marlowe, Raleigh, Griffin and others, all entered anonymously.

It has been reproduced three times: 1, in typed reproduction by C. Edmonds in 1870; 2, in photo-lithography by F. J. Furnivall in 1883; 3, in collotype facsimile by Sir Sidney Lee, 1905.*

* *The Passionate Pilgrim . . . 1599 . . . With introduction and bibliography by Sidney Lee.* Oxford, Clarendon Press, 1905.

23. [The Passionate Pilgrime].

Second edition:

Sir Sidney Lee makes the statement that the second edition was issued by Jaggard in 1606, but no copy is known to exist.

24. The/Passionate/Pilgrime./Or/Certaine Amorous Sonnets,/betweene Venus and Adonis,/newly corrected and aug-/mented./By W. Shakespeare./The third Edition./Where-unto is newly ad-/ded two Loue-Epistles, the first/from Paris to Hellen, and/Hellens answere backe/againe to Paris./Printed by W. Iaggard./1612. London, 1612.

Third edition; 8vo; A-H^8 = 64 leaves, the first and last blank.

Only two copies are known: 1, Bodl. (with both title-pages); 2, Loveday copy (now untraced).

The addition of the epistles from Paris and Helen, which were really by Thomas Heywood, moved that poet to an outburst of wrath against Jaggard which appeared in "An Address to the Printer, Nicholas Okes" in the *Apology for Actors*, 1612. Jaggard was so far affected that he removed Shakespeare's name from the title-page of *The Passionate Pilgrim* leaving the space blank, there is no other difference in the titles.

LOVES MARTYR

25. Loves Martyr:/Or,/Rosalins Complaint./Allegorically shadowing the truth of Loue,/in the constant Fate of the Phoenix/and Turtle./A Poeme enterlaced with much varietie and raritie;/now first translated out of the venerable Italian Torquato/Caeliano, by Robert Chester./With the true legend of famous King Arthur, the last of the nine/Worthies, being the first Essay of a new Brytish Poet: collected/out of diuerse Authenticall Records./To these are added some new compositions, of seuerall moderne Writers/whose names are subscribed to their seuerall workes, vpon the/first Subiect: viz. the Phoenix and/Turtle./[quotation one line/ornament]/London/Imprinted for E. B[lount]. London, 1601.

First edition; 4to; A-Z^4, Aa^4, Bb^2 = 98 leaves, the first probably blank.

Only two copies are known: 1, Britwell (Roxburghe-Sykes copy); 2, Huntington (Daniel-Tite-Rowfant-Church copy).

In the supplement, which contains a collection of poems by various authors on *The Phoenix and the Turtle*, is one signed by Shakespeare.

SONNETS

26. [Ornament]/Shake-speares/Sonnets./Neuer before Imprinted./At London/By G. Eld for T. T[horpe] and are/to be solde by William Aspley./1609. London, 1609.

[Ornament]/Shake-speares/Sonnets./Neuer before Imprinted./At London/By G. Eld for T. T[horpe] and are/to be solde by Iohn Wright, dwelling/at Christ Church gate./ 1609. London, 1609.

First edition, both imprints; 4to; A^2, B-K^4, $L^2 = 40$ leaves.

At least twelve copies are known: four with the Aspley imprint, six with the Wright imprint and two lacking the title.

Shakespeare's *Sonnets* appeared in 1609 with the title-page in two states as described above, there are no other differences; evidently the edition was divided between two booksellers and each had his copies marked with his name.

They were first referred to by Francis Meres, who spoke of Shakespeare's "sugred sonnets among his private friends" in *Palladis Tamia* of 1598. Two of them were printed in *The Passionate Pilgrim* in 1599, but this was the first appearance of the others.

The last line of the 94th Sonnet reads:

"Lillies that fester smell far worse than weeds."

This line appears in the first edition of *Edward III*, 1596, which has led some critics to think that Shakespeare had a hand in that play. The sonnet form was very common in Elizabethan times and Sidney's *Astrophel and Stella*, 1591; Daniel's *Delia*, 1592; Constable's *Diana*, 1592; Fletcher's *Licia*, 1593; Drayton's *Idea's Mirror*, 1594; Spenser's *Amoretti*, 1595; and others, show that it was the fashionable form for poetry.

At the end of the Sonnets is a poem with heading: "A Louers Complaint./By/William Shake-speare."/It occupies K1 verso to L2 verso. Apparently it was not printed elsewhere during Shakespeare's lifetime and the authorship is uncertain.

POEMS

27. Poems:/Written/by Wil. Shake-speare./Gent./[Heb Ddieu device]/Printed at London by Tho. Cotes, and are/to be sold by Iohn Benson, dwelling in/St. Dunstans Church-yard./1640. London, 1640.

First collected edition; 8vo; *⁴, A-L⁸, M⁴ = 96 leaves, plus the portrait by William Marshall.

This is a common book, as more than fifty copies are known, but very few have the portrait and both titles. The portrait faces the title and is the second engraved portrait of Shakespeare, the first is the celebrated Droeshout print in the First Folio, 1623.

This collection of poems which is ascribed to Shakespeare on the title-page is really a reprint of *The Passionate Pilgrim* of 1599 with some additions. It contains all the Sonnets except Nos. 18, 19, 43, 56, 75, 76, 96, and 126, and three short poems by Shakespeare. It does not include *Venus*, *Lucrece*, or the rest of his short poems. There are also poems by Jonson, Barnfield, and others.

Quarto Editions of Shakespeare's Plays.

Most of the early quarto editions of Shakespeare's plays have been reproduced in either the Ashbee-Halliwell lithographic reproductions, 1862-1871; or in the Griggs-Furnivall photo-lithographic facsimiles, 1880-1889. We give a complete list of both sets.

Ashbee-Halliwell Set.

Vol. 1. General title, preface, contents, and reproductions of three title-pages, i.e.: Richard II, 1608; Troilus, 1609; Romeo and Juliet, n.d.
Vol. 2. Venus and Adonis, 1593
Vol. 3. Lucrece, 1594
Vol. 4. Venus and Adonis, 1594
Vol. 5. Romeo and Juliet, 1597
Vol. 6. Richard II, 1597
Vol. 7. Richard III, 1597
Vol. 8. Loves Labors Lost, 1598
Vol. 9. Richard II, 1598
Vol. 10. Henry IV, 1598
Vol. 11. Richard III, 1598
Vol. 12. Henry IV, 1599
Vol. 13. Romeo and Juliet, 1599
Vol. 14. Much Adoe about Nothing, 1600
Vol. 15. Titus Andronicus, 1600
Vol. 16. Midsummer Night's Dream, Roberts, 1600 [1619]
Vol. 17. Midsummer Night's Dream, Fisher, 1600
Vol. 18. Merchant of Venice, Heyes, 1600
Vol. 19. Merchant of Venice, Roberts, 1600 [1619]
Vol. 20. Henry IV, Part II, Sig. E, 4 leaves, 1600
Vol. 21. Henry IV, Part II, Sig. E, 6 leaves, 1600
Vol. 22. Henry V, 1600
Vol. 23. Merry Wives of Windsor, 1602
Vol. 24. Henry V, 1602
Vol. 25. Richard III, 1602
Vol. 26. Hamlet, 1603
Vol. 27. Hamlet, 1604
Vol. 28. Henry IV, Part I, 1604

Vol. 29. Hamlet, 1605
Vol. 30. Richard III, 1605
Vol. 31. King Lear, Pide Bull, 1608
Vol. 32. King Lear, Butter, 1608 [1619]
Vol. 33. Richard II, 1608
Vol. 34. Henry IV, Part I, 1608
Vol. 35. Henry V, 1608 [1619]
Vol. 36. Romeo and Juliet, 1609
Vol. 37. Troilus and Cressida, 1609
Vol. 38. Pericles, 1609
Vol. 39. Pericles, 1609
Vol. 40. Titus Andronicus, 1611
Vol. 41. Pericles, 1611
Vol. 42. Hamlet, 1611
Vol. 43. Richard III, 1612
Vol. 44. Henry IV, 1613
Vol. 45. Richard II, 1615
Vol. 46. Romeo and Juliet, n.d.
Vol. 47. Merry Wives of Windsor, 1619
Vol. 48. Othello, 1622

Griggs-Furnivall Facsimiles.

Some of these were reproduced by W. Griggs and some by Charles Praetorius. They were edited by different Shakespeare Scholars under the superintendence of Dr. F. J. Furnivall.

1. Hamlet, 1603
2. Hamlet, 1604
3. Midsummer Night's Dream, Fisher, 1600
4. Midsummer Night's Dream, Roberts, 1600 [1619]
5. Loves Labors Lost, 1598
6. Merry Wives of Windsor, 1602
7. Merchant of Venice, Roberts, 1600 [1619]
8. Henry IV, Part I, 1598
9. Henry IV, Part II, 1600
10. Passionate Pilgrim, 1599
11. Richard III, 1597
12. Venus and Adonis, 1593
13. Troilus and Cressida, 1609
14. Much Adoe about Nothing, 1600
15. Taming of a Shrew, 1594 (Source play)
16. Merchant of Venice, Heyes, 1600

17. Richard II, 1597 (Duke of Devonshire's copy)
18. Richard II, 1597 (Mr. Huth's copy)
19. Richard II, 1608
20. Richard II, 1634
21. Pericles, 1609
22. Pericles, 1609
23. The Whole Contention, 1619, Part I (for 2 Henry VI)
24. The Whole Contention, 1619, Part II (for 3 Henry VI)
25. Romeo and Juliet, 1597
26. Romeo and Juliet, 1599
27. Henry V, 1600
28. Henry V, 1608 [1619]
29. Titus Andronicus, 1600
30. Sonnets and Lover's Complaint, 1609
31. Othello, 1622
32. Othello, 1630
33. King Lear, Pide Bull, 1608
34. King Lear, Butter, 1608 [1619]
35. Rape of Lucrece, 1594
36. Romeo and Juliet, n.d.
37. First part of the Contention, 1594 (Source play)
38. True Tragedy of Richard, Duke of York, 1595 (Source play)
39. Famous Victories of Henry V, 1598 (Source play)
40. Troublesome Raigne of John, Part I, 1591 (Source play)
41. Troublesome Raigne of John, Part II, 1591 (Source play)
42. Richard III, 1602
43. Richard III, 1622

TITUS ANDRONICUS

28. The/Most La-/mentable Romaine/Tragedie of Titus Andronicus:/As it was Plaide by the Right Ho-/nourable the Earle of Darbie, Earle of Pembrooke/and Earle of Sussex their Seruants./[Danter's device]/London,/Printed by Iohn Danter, and are/to be sold by Edward White & Thomas Millington,/at the little North doore of Paules at the/signe of the Gunne./1594./ London, 1594.

First edition; 4to; A-K^4 = 40 leaves.

The only known copy belongs to Mr. Folger.

It was mentioned by Langbaine in his *English Dramatic Poets*, 1691, but all trace of the first edition was lost until 1905 when a copy was

found in Sweden. It had been acquired by Herr Krafft of Lund, Sweden, sometime during the nineteenth century and his son sold it to Mr. Folger in January, 1905, through Sotheran & Co. of London.

The second edition appeared in 1600 and the third in 1611; it is one of the plays assigned to Shakespeare by Meres in his *Palladis Tamia*, 1598.

Critics differ as to whether this play was entirely by Shakespeare or not; it was probably written before 1593. There were earlier plays on the same subject which are not now in existence. It belongs to the same class as Kyd's tragedies, which were so popular at that time.

29. The most lamenta-/ble Romaine Tragedie of Titus/ Andronicus./As it hath sundry times beene playde by the/ Right Honourable the Earle of Pembrooke, the/Earle of Darbie, the Earle of Sussex, and the/Lorde Chamberlaine theyr/Seruants/[ornament]/At London,/Printed by I. R[oberts] for Edward White/and are to bee solde at his shoppe, at the little/North doore of Paules, at the signe of/the Gun. 1600. London, 1600.

Second edition; 4to; A-K^4 = 40 leaves.

Only two copies are known: 1, Edin. Univ.; 2, Huntington (Bridgewater copy).

30. The/Most Lamen-/table Tragedie/of Titus Andronicus./As it hath sundry/times beene plaide by the Kings/ Maiesties Seruants./[device, McK. 284]/London,/Printed for Eedward [*sic*] White, and are to be solde/at his shoppe, nere the little North dore of /Pauls, at the signe of the Gun. 1611. London, 1611.

Third edition; 8vo in fours; A-K^4 = 40 leaves.

Some fifteen copies are known.

As far as we have been able to ascertain, this is the only Shakespeare play before 1700 which was issued on octavo paper, although arranged in quires of four leaves.

RICHARD II

31. The/Tragedie of King Ri-/chard the se-/cond./As it hath beene publikely acted/by the right Honourable the/

Lorde Chamberlaine his Ser-/uants./[Simmes' device, McK. 142]/London/Printed by Valentine Simmes for Androw Wise, and/are to be sold at his shop in Paules church yard at/the signe of the Angel./1597. London, 1597.

First edition; 4to; A-I⁴, K² = 38 leaves.

Only three copies are known: 1, B.M.; 2, T.C.C.; 3, Huntington.

This play was written about 1595 and was first printed anonymously in 1597. There were six editions issued separately before 1640 and all of them are here described.

The chief source for the history was Holinshed's *Chronicle*, but Shakespeare was also indebted to Marlowe's *Edward II*, which shows many points of resemblance.

It is possible that it was this play which was given at the Globe Theatre by Shakespeare's company on the afternoon before the rebellion of Lord Essex, in 1601. The state papers of the time say that some of Essex's followers paid the actors to give a play "of the deposing of Richard the II," which caused some of the actors to be brought before the authorities on suspicion of treason, but they were not imprisoned.

This was one of the plays assigned to Shakespeare by Meres in his *Palladis Tamia*, 1598.

32. The/Tragedie of King Ri-/chard the second./As it hath beene publikely acted by the Right Ho-/nourable the Lord Chamberlaine his/seruants./By William Shake-speare./[Simmes' device, McK. 142]/London/Printed by Valentine Simmes for Andrew Wise, and/are to be sold at his shop in Paules churchyard at/the signe of the Angel./1598./ London, 1598.

Second edition; 4to; A-I⁴ = 36 leaves.

Eight copies are known.

There are two editions of 1598 differing slightly but reprinted throughout; this one, having no commas after "Simmes" and "Churchyard" and no "e" on the end of "sold," is the earlier.

33. The/Tragedie of King Ri-/chard the second./As it hath beene publikely acted by the Right Ho-/nourable the Lord Chamberlaine his/seruants./By William Shake-speare./[Simmes' device, McK. 142]/London/Printed by Valentine

Simmes, for Andrew Wise, and are to be solde at his shop in Paules churchyard, at the signe of the Angel. 1598. London, 1598.

Third edition; 4to; A-I⁴ = 36 leaves.

Mr. White owns the only known copy of this second edition of 1598. It was discovered in 1913 in his library and is an entirely different printing from the other edition of the same date.

This is the only play by Shakespeare of which two editions were published in the same year during his lifetime.

It has been facsimiled through the courtesy of the owner, with an introduction by A. W. Pollard, London, 1916.

34. The Tragedie of King Richard the second. As it hath been publikely acted by the Right Honourable the Lord Chamberlaine his seruantes. By William Shake-speare. [W. White's device, McK. 188b] London, Printed by W. W. for Mathew Law, and are to be sold at his shop in Paules Church-yard, at the signe of the Foxe. 1608. London, 1608.

Fourth edition, earlier title; 4to; A-K⁴ = 40 leaves, the last blank.

Five copies of the earlier title exist: 1, B.M.; 2, E.C.; 3, Clawson; 4, Folger; 5, Huntington. Three copies are known without title: 1, Crichton-Stuart; 2, Rosenbach; 3, White.

The two issues of this year differ only in title; when that is lacking, the issue can not be determined. Apparently the book was issued with the title in shorter form and then it was discovered that the Deposition scene, which appears in all known copies, was here included for the first time. Thereupon a new and enlarged title was issued and included in such copies as were still unsold.

35. The Tragedie of King Richard the Second: With new additions of the Parlia-ment Sceane, and the deposing of King Richard, As it hath been lately acted by the Kinges Maiesties seruantes, at the Globe. By William Shake-speare. [device] At London, Printed by W. W. for Mathew Law, and are to be sold at his shop in Paules Church-yard, at the signe of the Foxe. 1608. London, 1608.

Fourth edition, later title.

This differs from the preceding only in the title and the only known copy is in the Bodleian Library.

36. The/Tragedie of King/Richard the Se-/cond:/With new additions of the Parliament Sceane,/and the deposing of King/Richard./As it hath been lately acted by the Kinges/ Maiesties seruants, at the Globe./By William Shake-speare./ [ornament]/At London,/Printed for Mathew Law, and are to be sold/at his shop in Paules Church-yard, at the/signe of the Foxe./1615. London, 1615.

Fifth edition; 4to; A-K⁴ = 40 leaves, the last probably blank.
Fourteen copies known.

37. The/Life and/Death of King/Richard the/Second./ With new Additions of the/Parliament Scene, and the/Deposing of King Richard./As it hath beene acted by the Kings Majesties/Servants, at the Globe./By William Shakespeare./ [ornament]/London,/Printed by Iohn Norton./1634./ London, 1634.

Sixth edition; 4to; A-K⁴ = 40 leaves.
Twenty copies known.

RICHARD III

38. [Ornament]/The Tragedy of/King Richard the third./Containing,/His treacherous Plots against his brother Clarence:/the pittiefull murther of his iunocent [*sic*] nephewes:/his tyrannicall vsurpation: with the whole course/ of his detested life, and most deserued death./As it hath beene lately Acted by the/Right honourable the Lord Chambe-/laine his seruants./[ornament]/At London/¶Printed by Valentine Sims, for Andrew Wise,/dwelling in Paules Chuch-yard, [*sic*] at the/Signe of the Angell./1597./ London, 1597.

First edition; 4to; A-M⁴ = 48 leaves, the last blank.
Five copies are known: 1, B.M.; 2, Bodl.; 3, E.C. (8 leaves only); 4, Folger; 5, Huntington.
Richard III ran through eight editions by 1634 and was not reprinted separately after that during the seventeenth century.
It is founded on Holinshed's *Chronicle* and Halle's *Union of Lancaster and York*, and shows some points in common with the earlier anonymous play, *The True Tragedy of Richard III*. Shakespeare's

Richard III was written about 1593 and first published, anonymously, in 1597 and with his name in 1598 and thereafter.

It is one of the plays assigned to Shakespeare by Meres in 1598.

39. The/Tragedie/of King Richard/the third./Conteining his treacherous Plots against his/brother Clarence: the pitiful murther of his innocent/Nephewes: his tyrannicall vsurpation: with/the whole course of his detested life, and most/deserued death./As it hath beene lately Acted by the Right honourable/the Lord Chamberlaine his seruants./By William Shake-speare./[Creede's device, McK. 299]/London/Printed by Thomas Creede, for Andrew Wise,/dwelling in Paules Church-yard, at the signe/of the Angell. 1598.

London, 1598.

Second edition; 4to; A-M^4 = 48 leaves, the last blank.
Seven copies known.

40. The/Tragedie/of King Richard/the third./Conteining his treacherous Plots against his brother/Clarence: the pittifull murther of his innocent Ne-/phewes: his tyrannicall vsurpation: with the/whole course of his detested life, and/most deserued death./As it hath bene lately Acted by the Right Honourable/the Lord Chamberlaine his seruants./Newly augmented,/By William Shakespeare./[Creede's device, McK. 299]/London/Printed by Thomas Creede, for Andrew Wise, dwelling/in Paules Church-yard, at the signe of the/Angell. 1602.

London, 1602.

Third edition; 4to; A-L^4, M^2 = 46 leaves.
Only three copies are known: 1, B.M.; 2, T.C.C.; 3, Huntington.

41. The/Tragedie/of King Richard/the third./Conteining his treacherous Plots against his brother/Clarence: the pittifull murthur of his innocent Ne-/phewes: his tyrannicall vsurpation: with the/whole course of his detested life, and/most deserued death./As it hath bin lately Acted by the Right Honourable/the Lord Chamberlaine his seruants./Newly aug-

mented,/By William Shake-speare./[Creede's device, McK. 299]/London,/Printed by Thomas Creede, and are to be sold by Mathew/Lawe, dwelling in Paules Church-yard, at the Signe/of the Foxe, neare S. Austins gate, 1605.

London, 1605.

Fourth edition; 4to; A-L⁴, M² = 46 leaves.
There are six copies known.

42. The/Tragedie/of King Richard/the third./Containing his treacherous Plots against his brother/Clarence: the pittifull murther of his innocent Ne-/phewes: his tyrannicall vsurpation; with the/whole course of his detested life, and/most deserued death./As it hath beene lately Acted by the Kings Maiesties/seruants./Newly augmented,/By William Shake-speare./[Creede's device, McK. 299]/London,/Printed by Thomas Creede, and are to be sold by Mathew/Lawe, dwelling in Pauls Church-yard, at the Signe/of the Foxe, neare S. Austins gate, 1612. London, 1612.

Fifth edition; 4to; A-L⁴, M² = 46 leaves.
Ten copies known.

43. The/Tragedie/of King Richard/The Third./Contayning his treacherous Plots against/his brother Clarence: The pittifull murder of his innocent/Nephewes: his tyrannicall Vsurpation: with the whole/course of his detested life, and most/deserued death./As it hath been lately Acted by the Kings Maiesties/Seruants./Newly augmented./By William Shake-speare./[ornament]/London,/Printed by Thomas Purfoot, and are to be sold by Mathew Law, dwelling/in Pauls Church-yard, at the Signe of the Foxe, neere/S. Austines gate. 1622. London, 1622.

Sixth edition; 4to; A-L⁴, M² = 46 leaves.
Six copies known.

44. The/Tragedie/of/King Richard/the Third./Contayning his trecherous Plots, against/his brother Clarence: The

pittifull murther of his ino-/cent Nepthewes: his tiranous vsurpation: with the whole/course of his detested life, and most/deserued death./As it hath beene lately Acted by the Kings Maiesties/Sernauts [*sic*]./Newly agmented [*sic*]/By William Shake-speare./[ornament]/London./Printed by Iohn Norton, and are to be sold by Mathew Law,/dwelling in Pauls Church-yeard, at the Signe of the/Foxe, neere St. Austines gate,/1629. London, 1629.

Seventh edition; 4to; A-L⁴, M² = 46 leaves.
Fourteen copies known.

45. The/Tragedie/of/King Richard/the Third./Contayning his treacherous Plots, a-/gainst his brother Clarence: The pitifull/murder of his innocent Nephewes: his/tyranous vsurpation: with the/whole course of his detested life,/and most deserued death./As it hath beene Acted by the Kings/Maiesties Seruants./VVritten by William Shake-speare./[ornament]/London,/Printed by Iohn Norton. 1634. London, 1634.

Eighth edition; 4to; A-L⁴, M² = 46 leaves.
Nineteen copies known.

ROMEO AND JULIET

46. An/Excellent/conceited Tragedie/of/Romeo and Iuliet./As it hath been often (with great applause)/plaid publiquely, by the right Ho-/nourable the L. of Hunsdon/his Seruants./[Danter's device, McK. 281]/London,/Printed by Iohn Danter./1597. London, 1597.

First edition; 4to; A-K⁴ = 40 leaves.
Five copies are known: 1, B.M.; 2, Bodl.; 3, T.C.C.; 4, Folger; 5, Huntington.

This is the earliest tragedy written entirely by Shakespeare and was probably completed about 1594. The story is first told in Luigi Da Porto's *Rime et Prosa*, 1535, and it was used by Bandello; but it is to Arthur Brooke's *Romeus and Juliet*, 1562, that Shakespeare is indebted for his plot and for many details of his play. He also consulted Painter's *Palace of Pleasure*, 1567.

Meres assigns this play to Shakespeare in his *Palladis Tamia*, 1598, and Weever in 1595 speaks of Romeo as one of Shakespeare's characters.

It was first printed, anonymously, in 1597, in a pirated edition with a very defective text; it was undoubtedly stolen from the managers of the Globe Theatre, who were the owners, instead of being purchased in the regular way. In 1599 a good text was issued which has all the marks of authenticity and was followed in all later quarto editions. The play was republished in 1609, 1637, and once without date.

47. The/Most Ex-/cellent and lamentable/Tragedie, of Romeo/and Iuliet./Newly corrected, augmented, and/amended:/As it hath bene sundry times publiquely acted, by the/right Honourable the Lord Chamberlaine/his Seruants./[Creede's device, McK. 299]/London/Printed by Thomas Creede, for Cuthbert Burby, and are to/be sold at his shop neare the Exchange./1599. London, 1599.

Second edition; 4to; A-L^4, M^2 = 46 leaves.
This is the first edition of the good text.
Twelve copies are known.

48. The/Most Ex-/cellent and/Lamentable Tragedie, of/Romeo and Juliet./As it hath beene sundrie times publiquely Acted,/by the Kings Maiesties Seruants/at the Globe./Newly corrected, augmented, and/amended:/[ornament]/London/Printed for Iohn Smethwick, and are to be sold/at his Shop in Saint Dunstanes Church-yard,/in Fleetestreete vnder the Dyall./1609. London, 1609.

Third edition; 4to; A-L^4, M^2 = 46 leaves.
Six copies are known.

49. The Most/Excellent/And Lamentable Tragedie,/of Romeo and/Iuliet./As it hath beene sundrie times publikely Acted,/by the Kings Maiesties Seruants/at the Globe./Newly Corrected, augmented, and amended./[Smethwicke's device, McK. 376]/London,/Printed for Iohn Smethwicke, and are to bee sold at his Shop in/Saint Dunstanes Church-yard, in Fleetestreete/vnder the Dyall./ London, n.d.

Fourth edition, earlier title; 4to; A-L^4 = 44 leaves.

Copies of this edition differ in title only, one form has the name inserted, the other is anonymous. It is probable that the anonymous one is earlier.

There are three known copies of the anonymous title: 1, B.M.; 2, Edin. Univ.; 3, Huntington.

50. The Most/Excellent/And Lamentable Tragedie,/of Romeo and/Iuliet./As it hath beene sundrie times publikely Acted,/by the Kings Maiesties Seruants/at the Globe./ Written by W. Shake-speare/Newly Corrected, augmented, and amended./[Smethwicke's device, McK. 376]/London,/ Printed for Iohn Smethwicke, and are to bee sold at his Shop in/Saint Dunstanes Church-yard, in Fleetestreete/vnder the Dyall./ London, n.d.

Fourth edition, later title.

This differs from the preceding only in the title.

Eight copies are known in this state.

51. The Most/Excellent/And Lamentable Tragedie/of Romeo and/Juliet./As it hath been sundry times publikely Acted/by the Kings Majesties Servants/at the Globe./Written by W. Shake-speare./Newly corrected, augmented, and amended./[Smethwicke's device, McK. 376]/London, Printed by R. Young for John Smethwicke, and are to be sold at/his Shop in St. Dunstans Church-yard in Fleetstreet,/under the Dyall. 1637./ London, 1637.

Fifth edition; 4to; A-L^4 = 44 leaves.

Twenty-seven copies are known.

LOVES LABORS LOST

52. A/Pleasant/Conceited Comedie/Called,/Loues labors lost./As it was presented before her Highnes/this last Christmas./Newly corrected and augmented/by W. Shakespere/ [ornament]/Imprinted at London by W. W[hite]/for Cutbert Burby./1598./ London, 1598.

First edition; 4to; A-I^4, K^2 = 38 leaves.

Eleven copies are known.

This is considered to be Shakespeare's first complete play and was probably written about 1591 although not published until 1598. The title of the first edition says that it was "Newly corrected and augmented by W. Shakespere," which seems to indicate that there was an earlier edition which is now lost.

No source for the plot is known, but it is full of contemporary allusions, chiefly to French affairs, which made it popular at the time but are not now so interesting. It was reprinted in 1631. It is mentioned by Meres in *Palladis Tamia*, 1598.

53. Loues Labours lost./A VVittie and/Pleasant/Comedie,/As it was Acted by his Maiesties Seruants at/the Blacke-Friers and the Globe./Written/By William Shakespeare./[Smethwicke's device]/London,/Printed by W. S[tansby] for Iohn Smethwicke, and are to be/sold at his Shop in Saint Dunstones Church-/yard vnder the Diall./1631.

London, 1631.

Second edition; 4to; A-I^4, K^2 = 38 leaves.

Twenty-three copies are known.

HENRY IV, PART I

54. Undescribed edition; known only from a fragment consisting of C, 4 leaves, now in the Folger collection.

Contains a note by J. O. Halliwell: "There can be little doubt but that they [these four leaves] are a portion of the first and hitherto unknown edition of the First Part of Henry 4th, published by Wise early in the year 1598 . . . These leaves were found at Bristol some years ago in the binding of Thomas' *Rules of the Italian Grammar.* Quarto, 1567. J. O. Halliwell, May 25th 1867." As we have not been able to see this fragment, we are obliged to quote Halliwell's note without further comment.

Shakespeare founded this play on the *Chronicles* of Holinshed and on *The Famous Victories of Henry the Fifth*, an anonymous play first printed in 1594 but popular on the Elizabethan stage for some years before that date.

Shakespeare's play was issued in 1598, anonymously, and was reprinted eight times before 1709.

Meres mentions *Henry the IV* in his *Palladis Tamia*, 1598, among the list of plays by Shakespeare and it is probable that he refers to

both parts of the play. *Henry IV, Part I*, was written about 1596-97 and *Henry IV, Part II*, in 1598.

55. The/History of/Henrie the/fourth;/With the battell at Shrewsburie,/betweene the King and Lord/Henry Percy, surnamed/Henrie Hotspur of/the North./With the humorous conceits of Sir/Iohn Falstalffe./[Short's device, McK. 278]/ At London,/Printed by P.S[hort] for Andrew Wise, dwelling/ in Paules Churchyard, at the signe of/the Angell. 1598.

London, 1598.

First described edition; 4to; A-K⁴ = 40 leaves.
Only three copies are known: 1, B.M.; 2, T.C.C.; 3, Huntington.

56. The/History of/Henrie the/Fourth;/With the battell at Shrewsburie,/betweene the King and Lord Henry/ Percy, surnamed Henry Hot-/spur of thē North./With the humorous conceits of Sir/Iohn Falstalffe./Newly corrected by W. Shake-speare./[Stafford's device, McK. 281]/At London,/Printed by S.S[tafford] for Andrew Wise, dwelling/in Paules Church-yard, at the signe of/the Angell. 1599./

London, 1599.

Second edition; 4to; A-K⁴ = 40 leaves.
Ten copies known.

57. The/History of/Henrie the fourth,/With the battell at Shrewsburie,/betweene the King, and Lord/Henry Percy, surnamed Henry Hot-/spur of the North./With the humorous conceits of Sir/Iohn Falstaffe./Newly corrected by W. Shake-/speare./[ornament]/London/Printed by Valentine Simmes, for Mathew Law, and/are to be solde at his shop in Paules Churchyard,/at the signe of the Fox./1604.

London, 1604.

Third edition; 4to; A-K⁴ = 40 leaves.
Only three copies are known, all imperfect and all in Great Britain: 1, Bodl.; 2, T.C.C.; 3, Crichton-Stuart.

58. The/History of/Henry the fourth,/With the battell at Shrewseburie,/betweene the King, and Lord/Henry Percy, surnamed Henry/Hotspur of the North./With the humorous conceites of Sir/Iohn Falstalffe./Newly corrected by W. Shake-speare./[ornament]/London,/Printed for Mathew Law, and are to be sold at/his shop in Paules Church-yard, neere vnto S./Augustines gate, at the signe of/the Foxe. 1608. London, 1608.

Fourth edition; 4to; A-K⁴ = 40 leaves.
Eight copies are known.

59. The/History of/Henrie the fourth,/With the Battell at Shrewseburie, betweene/the King, and Lord Henrie Percy, sur-/named Henrie Hotspur of the North./With the humorous conceites of Sir/Iohn Falstaffe./Newly corrected by W. Shake-speare./[White's device, McK. 188b]/London,/Printed by W. W[hite] for Mathew Law, and are to be sold/at his shop in Paules Church-yard, neere vnto S./Augustines Gate, at the signe of the Foxe./1613. London, 1613.

Fifth edition; 4to; A-K⁴ = 40 leaves.
Ten copies known.

60. The/Historie/of/Henry the Fourth./With the Battell at Shrewseburie, betweene/the King, and Lord Henry Percy, surnamed/Henry Hotspur of the North./With the humorous conceits of Sir/Iohn Falstaffe./Newly corrected./By William Shake-speare./[ornament]/London,/¶Printed by T.P[urfoot] and are to be sold by Mathew Law, dwelling/in Pauls Church-yard, at the Signe of the Foxe, neere/S. Austines gate, 1622. London, 1622.

Sixth edition; 4to; A-K⁴ = 40 leaves.
Twelve copies known.

61. The/Historie/of/Henry the Fourth:/VVith the battell at Shrewesbury, be-/tweene the King, and Lord Henry

Percy,/surnamed Henry Hotspur of/the North./With the humorous conceits of Sir/Iohn Falstaffe./Newly corrected,/By William Shake-speare./London,/Printed by Iohn Norton, and are to bee sold by/William Sheares, at his shop at the great South doore/of Saint Pauls-Church; and in Chancery Lane,/neere Serieants-Inne. 1632. London, 1632.

Seventh edition; 4to; A-K⁴ = 40 leaves.

This is a line for line reprint of the 1622 edition. Eleven copies are known.

62. The/Historie/of/Henry the Fourth:/VVith the Battell at/Shrewsbury, betweene the King,/and Lord Henry Percy, surnamed/Henry Hotspur of the/North./VVith the humorous conceits of Sir/Iohn Falstaffe./Newly corrected./By VVilliam Shake-speare./London,/Printed by John Norton, and are to be sold by/Hugh Perry, at his shop next to Iviebridge/in the Strand, 1639. London, 1639.

Eighth edition; 4to; A-K⁴ = 40 leaves.

A line for line reprint of the 1632 edition. Twenty copies are known.

63. K. Henry IV./With the/Humours/of Sir John Falstaff./A/Tragi-Comedy./As it is Acted at the/Theatre in Little-Lincolns-Inn-Fields/by/His Majesty's Servants./Revived, with Alterations./Written Originally by Mr. Shakespear./London,/Printed for R.W. and Sold by John Deeve at Bernards-Inn-Gate/in Holborn, 1700. [Advertisement, 5 lines] London, 1700.

Ninth edition; 4to; Title, 1 leaf; B-G⁴, H³ = 28 leaves.

This edition was abridged by Thomas Betterton, the great Shakespearian actor, but has no added material.

HENRY IV, PART II

64. The/Second part of Henrie/the fourth, continuing to his death/and coronation of Henrie/the fift./With the humours of sir Iohn Fal-/staffe, and swaggering/Pistoll./

As it hath been sundrie times publikely/acted by the right honourable, the Lord/Chamberlaine his seruants./Written by William Shakespeare./[ornament]/London/Printed by V.S[immes] for Andrew Wise, and/William Aspley./1600.

London, 1600.

First edition, with Sheet E, four leaves; 4to; A-K⁴, L² = 42 leaves, the last blank.

Ten copies are known.

This is a continuation of Part I and has the same sources. The only separate edition appeared in 1600 and is found in two states. After the book was issued it was found that the first scene of Act III had been omitted, so the last two leaves of Signature E were cancelled and reprinted, and two extra leaves printed to include the omitted matter. Some copies have, therefore, four leaves in Signature E while others have six.

65. Another issue. With Sheet E, six leaves.

Nine copies are known.

HENRY V

66. The/Cronicle/History of Henry the fift,/With his battell fought at Agin Court in/France. Togither with Auntient/Pistoll./As it hath bene sundry times playd by the Right honorable/the Lord Chamberlaine his seruants./[Creede's device, McK. 299]/London/Printed by Thomas Creede, for Tho. Milling-/ton, and Iohn Busby. And are to be/sold at his house in Carter Lane, next/the Powle head. 1600.

London, 1600.

First edition; 4to; A-G⁴ = 28 leaves, the last blank.

Six copies are known.

This play was written in 1599 and is the last of Shakespeare's English History plays except his portions of *Henry VIII* which were written at the close of his dramatic career in collaboration with John Fletcher. *Henry V* is based on Holinshed's *Chronicles* and has some points in common with the early anonymous play *The Famous Victories of Henry the Fifth*, 1594. In the Prologue to Act V is found the famous reference to the Earl of Essex, which is one of the few allusions Shakespeare made to his contemporaries:

"Were now the general of our gracious Empress,
As in good time he may, from Ireland coming,
Bringing rebellion broached on his sword,
How many would the peaceful city quit,
To welcome him!"

The first edition of Shakespeare's *Henry V* appeared in 1600 and it was reprinted twice before the Folio of 1623. All three quarto editions were printed from a corrupt and shortened text, while the Folio gives a longer and very much better version; this is one of the five plays which were undoubtedly stolen from the Globe managers by the publishers.

67. The/Chronicle/History of Henry the fift,/With his battell fought at Agin Court/in France. Together with Auntient/Pistoll./As it hath bene sundry times playd by the Right honorable/the Lord Chamberlaine his seruants./[Creede's device, McK. 299]/London/Printed by Thomas Creede, for Thomas/Pauier, and are to be sold at his shop in Cornhill,/at the signe of the Cat and Parrets neare/the Exchange. 1602.

London, 1602.

Second edition; 4to; A-F^4, G^2 = 26 leaves.

Only three copies are known: 1, T.C.C.; 2, Huntington; 3, Soth. June, 1921 (now untraced).

68. The/Chronicle History/of Henry the fift, vvith his/battell fought at Agin Court in/France. Together with an-/cient Pistoll./As it hath bene sundry times playd by the Right Honou-/rable the Lord Chamberlaine his/Seruants./[Heb Ddieu device, McK. 283]/Printed for T. P[avier] 1608.

London, 1608 [1619].

Third edition; 4to; A-G^4 = 28 leaves, the last blank.

Thirty-seven copies are known.

This is one of the falsely dated quartos which were really issued in 1619. See No. 118.

MERCHANT OF VENICE

69. The most excellent/Historie of the Merchant/of Venice./VVith the extreame crueltie of Shylocke the Iewe/

towards the sayd Merchant, in cutting a iust pound/of his flesh: and the obtayning of Portia/by the choyse of three/chests./As it hath beene diuers times acted by the Lord/Chamberlaine his Seruants./Written by William Shakespeare./[ornament]/At London,/Printed by I. R[oberts] for Thomas Heyes,/and are to be sold in Paules Church-yard, at the/signe of the Greene Dragon./1600. London, 1600.

First edition; 4to; A-I⁴, K² = 38 leaves.

Seventeen copies are known. It was reprinted in 1619 [falsely dated 1600] and in 1637 (reissued in 1652 with a new title only).

This play was written about 1595-6 and is probably founded on an earlier play now lost. The earlier play is referred to in Gosson's *Schoole of Abuse, 1579*, where he speaks of "The Jew—showne at the Bull [Theatre]—representing the greediness of worldly chusers, and bloody mindes of Usurers." There are several other allusions to the usurious Jew and to the Caskets in early English literature. The story of the Three Caskets is found in the *Decameron* and in the *Gesta Romanorum*.

Meres gives this in the list of plays by Shakespeare, in his *Palladis Tamia*, 1598.

70. The/Excellent/History of the Mer-/chant of Venice./With the extreme cruelty of Shylocke/the Iew towards the saide Merchant, in cut-/ting a iust pound of his flesh. And the obtaining/of Portia, by the choyse of/three Caskets./Written by W. Shakespeare./[Heb Ddieu device, McK. 283]/Printed by J. Roberts, 1600. London, 1600 [1619].

Second edition; 4to; A-K⁴ = 40 leaves.

Twenty-six copies are known.

This is one of the falsely dated quartos which were really issued in 1619. See No. 118.

71. The most excellent/Historie of the Merchant/of Venice./VVith the extreame crueltie of Shylocke/the Iewe towards the said Merchant, in/cutting a just pound of his flesh: and the ob-/taining of Portia by the choice/of three Chests./As it hath beene divers times acted by the/Lord Chamberlaine his Servants./Written by William Shakespeare./[ornament]/

London,/Printed by M. P[arsons?] for Laurence Hayes, and are to be sold/at his Shop on Fleetbridge. 1637.
London, 1637.

Third edition, earlier title; 4to; A-I⁴ = 36 leaves.

Twenty-two copies are known.

The unsold sheets of this edition were reissued in 1652 with the title cancelled and a new title added; there are no other differences. See next entry.

72. The most excellent/Historie/of the/Merchant of Venice:/With the extreame cruelty of Shylocke/the Jew towards the said Merchant, in cutting a/just pound of his flesh: and the obtaining/of Portia by the choyce of three Chests./As it hath been diverse times acted by the/Lord Chamberlaine his Servants./Written by William Shakespeare./[ornament]/London: Printed for William Leake, and are to be solde at his shop at the/signe of the Crown in Fleetstreet, between the two/Temple Gates. 1652. London, 1652.

Third edition, later title; 4to.

A MIDSUMMER NIGHT'S DREAM

73. [Ornament]/A/Midsommer nights/dreame./As it hath beene sundry times pub-/lickely acted, by the Right honoura-/ble, the Lord Chamberlaine his/seruants./Written by William Shakespeare./[Fisher's device, McK. 321]/¶Imprinted at London, for Thomas Fisher, and are to/be soulde at his shoppe, at the Signe of the White Hart,/in Fleetestreete. 1600. London, 1600.

First edition; 4to; A-H⁴ = 32 leaves.

Eight copies are known.

This play was reprinted in 1619 though wrongly dated 1600.

There are several different sources for its various plots; Chaucer's *Knight's Tale* and Plutarch were both used in the Theseus-Hippolyta story, while Ovid gave some points. Popular English mythology was largely responsible for Puck, and Oberon is derived from the Charlemagne romance of Huon of Bordeaux.

It was written about 1594-95 and is mentioned by Meres in his list of Shakespeare's plays in *Palladis Tamia*, 1598.

74. [Ornament]/A/Midsommer nights/dreame./As it hath beene sundry times pub-/likely acted by the Right Honoura-/ble, the Lord Chamberlaine his/seruants./Written by William Shakespeare./[device, McK. 136]/Printed by Iames Roberts, 1600. London, 1600 [1619].

Second edition; 4to; A-H⁴ = 32 leaves.

Twenty-seven copies are known.

This is one of the falsely dated quartos which were really issued in 1619. See No. 118.

MUCH ADOE ABOUT NOTHING

75. [Ornament]/Much adoe about/Nothing./As it hath been sundrie times publikely/acted by the right honourable, the Lord/Chamberlaine his seruants./Written by William Shakespeare./[ornament]/London/Printed by V. S[immes] for Andrew Wise, and/William Aspley./1600.

London, 1600.

First edition; 4to; A-I⁴ = 36 leaves.

Sixteen copies are known.

This play was written in 1599 and first printed in 1600. It was not reprinted until it appeared in the First Folio in 1623. The plot of Hero and Claudio was taken from Belleforest's translation of Bandello's 22nd Novella; the story also appears in Ariosto's *Orlando Furioso*, which was translated into English by Sir John Harington in 1591 and used by Spenser in Book II, Canto IV, of the *Fairy Queen*. However, the characters of Beatrice and Benedict, Dogberry and Verges, are original with Shakespeare. In both the first quarto and folio editions of this play the names of Will Kemp and Richard Cowley, actors, are prefixed to Dogberry's and Verges' speeches in Act IV, Scene 2, showing that these editions were printed from a prompt copy of the play. This play was twice acted at Court during the wedding festivities of the Princess Elizabeth, daughter of James I, in 1610-11.

MERRY WIVES OF WINDSOR

76. A/Most pleasaunt and/excellent conceited Co-/medie, of Syr Iohn Falstaffe, and the/merrie Wiues of Windsor./Entermixed with sundrie/variable and pleasing humors, of Syr Hugh/the Welch Knight, Iustice Shallow, and his/wise

Cousin M. Slender./With the swaggering vaine of Auncient/ Pistoll, and Corporall Nym./By William Shakespeare./As it hath bene diuers times Acted by the right Honorable/my Lord Chamberlaines seruants. Both before her/Maiestie, and elsewhere. / [ornament] / London / Printed by T. C[reede] for Arthur Iohnson, and are to be sold at/his shop in Powles Church-yard, at the signe of the/Flower de Leuse and the Crowne./1602. London, 1602.

First edition; 4to; A-G^4 = 28 leaves, the first blank except for signature-mark.

Five copies are known: 1, B.M.; 2, Bodl.; 3, T.C.C.; 4, Folger; 5, Huntington.

This play, which is closely allied to *Henry IV*, was probably written in 1598 or 1599 but did not appear in print until 1602, when a badly garbled version was issued. This imperfect version, probably stolen from the theatre or taken down in shorthand, was reissued in 1619, but the editors of the First Folio in 1623 procured a far better text and their version, with a few additions from the first quarto, is accepted today.

Although the idea of marital deceits and jealousies was a favorite one with the Italian writers and there were many versions of tales founded on this subject in English at the period, *Merry Wives* is chiefly the creation of Shakespeare's own brain. Nicholas Rowe says that it was written at Queen Elizabeth's command for a royal performance at Windsor. She was so pleased with Falstaff in *Henry IV* that she ordered Shakespeare to write a play and introduce him in the character of a lover. Tradition says that he wrote the play in fourteen days.

77. A/Most pleasant and ex-/cellent conceited Comedy,/ of Sir Iohn Falstaffe, and the/merry VViues of VVindsor./ VVith the swaggering vaine of An-/cient Pistoll, and Corporall Nym./Written by W. Shakespeare./[Heb Ddieu device, McK. 283]/Printed for Arthur Johnson, 1619. London, 1619.

Second edition; 4to; A-G^4 = 28 leaves.

Thirty-four copies are known.

This is one of the Pavier quartos. See No. 118.

78. The/Merry VVives/of Windsor./With the humours of Sir Iohn Falstaffe,/As also the swaggering vaine of Ancient/ Pistoll, and Corporall Nym./Written by William Shake-Speare./Newly corrected./[ornament]/London:/Printed by T. H[arper] for R. Meighen, and are to be sold/at his Shop, next to the Middle-Temple Gate, and in/S. Dunstans Church-yard in Fleet-street,/1630. London, 1630.

Third edition; 4to; A-K⁴ = 40 leaves, the last blank.

Ten copies are known.

HAMLET

79. The/Tragical Historie of/Hamlet/Prince of Denmarke/By William Shake-speare./As it hath beene diuerse times acted by his Highnesse ser-/uants in the Cittie of London: as also in the two V-/niuersities of Cambridge and Oxford, and elsewhere./[Ling's device, McK. 301]/At London printed for N.L[ing] and Iohn Trundell./1603./

London, 1603.

First edition; 4to; A², B-I⁴ = 34 leaves, the first probably blank.

Only two copies are known: 1, B.M. (lacking title); 2, Huntington (lacking I4).

The story of Hamlet is an old one and was mentioned by the Danish chronicler, Saxo Grammaticus, in the thirteenth century. It was included in Belleforest's *Histoires Tragiques*, 1570, a book which was familiar to Shakespeare; but it was also the subject of an early play, perhaps by Thomas Kyd, which is mentioned in contemporary literature and was undoubtedly used by Shakespeare as the basis of his tragedy. There are two forms of Shakespeare's play extant today, one of which was printed in corrupt form in 1603, from a text either stolen or copied by short-hand at the theatre; and the other, which appeared in a licensed edition in 1604. Some critics hold that the 1603 version was not by Shakespeare, but it is now generally considered that it is an earlier form of the play in which some fragments of the non-Shakespearian tragedy remain, but which is essentially Shakespeare's own. This earlier version is about half the length of the later text, the character of the Queen is quite different; Polonius and Reynaldo are called Corambis and Montano; and it is a much less finished production than the other. In 1604, a more or less authentic version of the revised form of the play was issued and it is this form which was reprinted in the various quarto editions of the

play, nine of which appeared before 1709. The Folio editors supplied some new lines and corrections, but their text does not differ materially from that of the quarto of 1604.

80. The/Tragicall Historie of/Hamlet,/Prince of Denmarke./By William Shakespeare./Newly imprinted and enlarged to almost as much/againe as it was, according to the true and perfect/Coppie./[Ling's device, McK. 301]/At London,/Printed by I.R[oberts] for N.L[ing] and are to be sold at his/shoppe vnder Saint Dunstons Church in/Fleetstreet. 1604. London, 1604.

Second edition, earlier title; 4to; Title 1 leaf, B-N^4, O^2 = 51 leaves.

Only three copies of the first title of the first edition of the revised text of *Hamlet* are known. They are all in America. 1, E.C.; 2, Folger; 3, Huntington.

The unused sheets of this edition were issued in 1605 with no changes except the date on the bottom of the title-page. Two copies with this second title survive, both in England. 1, B.M.; 2, T.C.C.

81. The/Tragedy/of/Hamlet/Prince of Denmarke./By/VVilliam Shakespeare./Newly imprinted and enlarged to almost as much/againe as it was, according to the true/and perfect Coppy./[Smethwicke's device, McK. 376]/At London,/Printed for Iohn Smethwicke and are to be sold at his shoppe/in Saint Dunstons Church yeard in Fleetstreet./Vnder the Diall. 1611. London, 1611.

Third edition; 4to; Title 1 leaf, B-N^4, O^2 = 51 leaves.

Twenty copies are known.

82. The/Tragedy/of/Hamlet/Prince of Denmarke./Newly Imprinted and inlarged, according to the true/and perfect Copy lastly Printed./By/William Shakespeare./[Smethwicke's device, McK. 376]/London,/Printed by W. S[tansby?] for Iohn Smethwicke, and are to be sold at his/Shop in Saint Dunstans Church-yard in Fleetstreet:/Vnder the Diall. London, n.d.

Fourth edition; 4to; A-N^4 = 52 leaves, the last blank.

Sixteen copies are known.

This was issued some time between 1611 and 1637; probably about 1630.

83. The/Tragedy/of Hamlet/Prince of/Denmark./Newly imprinted and inlarged, according to the true/amd [*sic*] perfect Copy last Printed./By William Shakespeare./[Smethwicke's device, McK. 376]/London,/Printed by R. Young for John Smethwicke, and are to be sold at his/Shop in Saint Dunstans Church-yard, in Fleet-street,/under the Diall. 1637. London, 1637.

Fifth edition; 4to; A-N⁴ = 52 leaves.

Twenty-five copies are known.

84. The/Tragedy/of/Hamlet/Prince of Denmark./As it is now Acted at his Highness the/Duke of York's Theatre./By/William Shakespeare./[ornament]/London:/Printed by Andr. Clark, for J. Martyn, and H. Herringman,/at the Bell in St. Paul's Church-yard, and at the Blue/Anchor in the lower Walk of the New Exchange, 1676. London, 1676.

Sixth or seventh edition; four lines of imprint; 4to; 2 leaves without signature-marks, B-M⁴ = 46 leaves.

The two editions of this date are reset throughout, but with many of the same mistakes; we have not been able to determine which is the earlier. They can be distinguished at once by the title-pages; this edition has four lines of imprint while the other has five.

85. The/Tragedy/of/Hamlet/Prince of Denmark./As it is now Acted at his Highness the/Duke of York's Theatre./By/William Shakespeare./[ornament]/London:/Printed by Andr. Clark, for J. Martyn, and H. Herring-/man, at the Bell in St. Paul's Church-Yard, and/at the Blue Anchor in the lower Walk of/the New Exchange, 1676. London, 1676.

Seventh or sixth edition; five lines of imprint; 4to; 2 leaves without signature-marks, B-M⁴ = 46 leaves.

86. The/Tragedy/of/Hamlet/Prince of Denmark./As it is now Acted at his Highness the/Duke of York's Theatre./By

William Shakespeare./London:/Printed for H. Heringman and R. Bentley, at the Blew Anchor in/the New Exchange, and in Russell-street in Covent Garden. 1683. London, 1683.

Eighth edition; 4to; 2 leaves without signature-marks, B-M^4 = 46 leaves.

87. The/Tragedy/of/Hamlet/Prince of Denmark./As it is now Acted at the Theatre Royal,/by their Majesties Servants./By/William Shakespeare./[ornament]/London:/Printed for H. Herringman, and R. Bentley; and sold/by R. Bentley, J. Tonson, T. Bennet, and F. Sanders./MDCXCV. London, 1695.

Ninth edition, first or second issue; four lines of imprint; 4to; 2 leaves without signature-marks, B-L^4, M^1 = 43 leaves.

There are two issues of this year differing in the title-pages, one has four lines of imprint, the other has only three. There are a number of differences in the text but apparently these were corrections in the press; we have not been able to determine which title-page is the earlier. The text has not been reprinted throughout and the collation is the same.

88. The/Tragedy/of/Hamlet/Prince of Denmark./As it is now Acted at the Theatre Royal,/by their Majesties Servants./By William Shakespeare./[ornament]/London:/Printed for R. Bentley, in Russel-street in Covent-Garden./MDCXCV. London, 1695.

Ninth edition, first or second issue; three lines of imprint.

89. The/Tragedy/of/Hamlet/Prince of Denmark./As it is now Acted by Her Majesties/Servants./By William Shakespeare./London./Printed for Rich. Wellington, at the Dolphin and Crown in Pauls Church-/Yard, and E. Rumball in Covent-Garden. 1703. [6 lines of advertisements of books.] London, 1703.

Tenth or eleventh edition? with "Barnardo" on B1; 4to; 2 leaves without signature-marks, B-L^4, M^2 = 44 leaves.

90. Hamlet, 1703.

Eleventh or tenth edition? with "Bornardo" on B1. Same collation as preceding entry.

The "Bornardo" type is very rare.

These two editions can not be distinguished by the title, which is the same. Apparently the sheets were entirely reprinted and some leaves show variations corrected in the press. We can not determine which is earlier.

KING LEAR

91. M. William Shak-speare:/His/True Chronicle Historie of the life and/death of King Lear and his three/Daughters./ With the vnfortunate life of Edgar, sonne/and heire to the Earle of Gloster, and his/sullen and assumed humor of/Tom of Bedlam:/As it was played before the Kings Maiestie at Whitehall vpon/S. Stephans night in Christmas Hollidayes./ By his Maiesties seruants playing vsually at the Gloabe/on the Bancke-side./[Okes' device, McK. 316]/London,/Printed for Nathaniel Butter, and are to be sold at his shop in Pauls/ Church-yard at the signe of the Pide Bull neere/St. Austins Gate. 1608. London, 1608.

First edition; 4to; Title 1 leaf, B-L^4 = 41 leaves.

Twelve copies are known.

King Lear was first printed in 1608; again in 1619 with the false date 1608; and a third time in 1655.

This play was written during 1606 and performed at Court on December 26th of that year. It is founded on the well-known story of Lear which appears in Holinshed's *Chronicle* and earlier histories and poems. Shakespeare, however, had here an earlier play, *The True Chronicle History of King Leir and his Three Daughters*, on which to base his plot. This early drama was acted in 1594 though not printed until 1605. The story is mentioned in Warner's *Albion's England;* Higgins' part of *Mirror for Magistrates;* and Spenser's *Fairy Queen.* Shakespeare is entirely responsible for the Fool and for the by-plot of Gloucester and his two sons, which he took from a passage in Sidney's *Arcadia.*

92. M. VVilliam Shake-speare,/His/True Chronicle History of the life/and death of King Lear, and his/three Daughters./With the vnfortunate life of Edgar,/sonne and heire to

the Earle of Glocester, and/his sullen and assumed humour of Tom/of Bedlam./As it was plaid before the Kings Maiesty at White-Hall, vp-/pon S. Stephens night, in Christmas Hollidaies./By his Maiesties Seruants, playing vsually at the/Globe on the Banck-side./[Heb Ddieu device, McK. 283]/Printed for Nathaniel Butter./1608./ London, 1608 [1619].

Second edition; 4to; A-L^4 = 44 leaves.

Thirty-one copies are known.

This is one of the falsely dated quartos which were really issued in 1619. See No. 118.

93. M. William Shake-speare,/His/True Chronicle History of the life/and death of King Lear, and his/three Daughters./With the Vnfortunat life of Edgar,/sonne and heire to the Earle of Glocester, and/his sullen assumed humour of Tom/of Bedlam./As it was plaid before the Kings Maiesty at Whit-Hall, vp-/on S. Stephens night, in Christmas Hollldaies [*sic*]./By his Maiesties Servants playing vsually at the/Globe on the Bank-side./[ornament]/London./Printed by Jane Bell, and are to be sold at the East-end/of Christ-Church. 1655. London, 1655.

Third edition; 4to; A-L^4 = 44 leaves.

TROILUS AND CRESSIDA

94. The/Historie of Troylus/and Cresseida./As it was acted by the Kings Maiesties/seruants at the Globe./Written by William Shake-speare./[ornament]/London/Imprinted by G. Eld for R. Bonian and H. Walley, and/are to be sold at the spred Eagle in Paules/Church-yeard, ouer against the/great North doore./1609. London, 1609.

First edition, first issue; 4to; A-L^4, M^2 = 46 leaves, the last blank.

Four copies are known: 1, B.M.; 2, E.C.; 3, Holford (entirely uncut); 4, Huntington.

The play was first printed in 1609 with two title-pages, the first stating that it had been acted at the Globe and the second omitting this statement and with a preface which says distinctly that it was never acted. We describe both states of the title.

This play, which was written about 1603, is founded on medieval sources rather than on Homer, though Shakespeare may have consulted Golding's or Hall's translation of parts of the *Iliad*. The tale was familiar to Englishmen through Chaucer's *Troilus;* Caxton's *Recuyell of the Historyes of Troy;* and Henryson's *Testament of Creseide.*

95. The/Famous Historie of/Troylus and Cresseid./Excellently expressing the beginning/of their loues, with the conceited wooing/of Pandarus Prince of Licia./Written by William Shakespeare./[ornament]/London/Imprinted by G. Eld for R. Bonian and H. Walley, and/are to be sold at the spred Eagle in Paules/Church-yeard, ouer against the/great North doore./1609./ London, 1609.

First edition, second issue; 4to; ¶², A²-A⁴, B-L⁴ = 45 leaves.

With the first title, A1, cancelled and the new title and Prologue, ¶1 & ¶2, inserted.

Eleven copies are known.

PERICLES

96. The Late,/And much admired Play,/Called/Pericles, Prince/of Tyre./With the true Relation of the whole Historie,/aduentures, and fortunes of the said Prince:/As also,/ The no lesse strange, and worthy accidents,/in the Birth and Life, of his Daughter/Mariana./As it hath been diuers and sundry times acted by/his Maiesties Seruants, at the Globe on/the Banck-side./By William Shakespeare./[ornament]/ Imprinted at London for Henry Gosson, and are/to be sold at the signe of the Sunne in/Pater-noster row, &c./1609./ London, 1609.

First edition; 4to; A-I⁴ = 36 leaves, the last blank. With "Enter Gower" in line 3 of the recto of A2.

Nine copies are listed in Sir Sidney Lee's facsimile reproduction.

There are two editions of 1609, with title apparently the same; they are generally known as the "Enter Gower" and "Eneer Gower" editions, from the spelling of the word in the third line of A2 recto. It is impossible to decide definitely which was issued first, but "Enter Gower" is generally considered the earlier and they are so arranged here.

It subsequently appeared in 1611, 1619, 1630 (two issues), and 1635.

It was rejected by the editors of the First Folio but included in the second issue of the Third Folio, 1664, with six other plays which are now considered spurious. Various editors have differed as to its genuineness, but it is now generally considered to be in part by Shakespeare and is included with the thirty-six plays of the First Folio, as his work.

The story is an old Greek one which enjoyed great popularity throughout Europe during the Middle Ages although the name of the hero was Apollonius, not Pericles. John Gower gives the story in his *De Confessione Amantis* and Lawrence Twine translated it into English in 1576. It is probable that the original author of *Pericles* knew both these sources and that Shakespeare merely touched up portions of the drama and did not outline the plot.

97. With title-page as above but with text entirely reset and with "Eneer Gower" in line 3 on recto A2.

Second edition; 4to; A-I^4 = 36 leaves, the last blank.

98. The Late,/And much admired Play,/Called/Pericles, Prince/of Tyre./With the true Relation of the whole History,/aduentures, and fortunes of the sayd Prince:/As also,/ The no lesse strange, and worthy accidents,/in the Birth and Life, of his Daughter/Mariana./As it hath beene diuers and sundry times acted by/his Maiestyes Seruants, at the Globe on/the Banck-side./By VVilliam Shakespeare./[ornament]/ Printed at London by S.S[tafford]/1611./ London, 1611.

Third edition; 4to; A-I^4 = 36 leaves, the last blank.

Only two copies are known: 1, B.M. (Halliwell copy); 2, Folger (Jonas-Perry copy).

99. The Late,/And much admired Play,/called,/Pericles,/ Prince of/Tyre./With the true Relation of the whole Hi-/ story, aduentures, and fortunes of/the saide Prince./Written by W. Shakespeare./[Heb Ddieu device, McK. 283]/Printed for T. P[avier] 1619./ London, 1619.

Fourth edition; 4to; 1 leaf, R-Z^4, Aa^4, Bb^2 = 35 leaves, the last blank.

Some twenty copies are known.

This edition appeared as the last part of a volume containing the

first and second parts of *The Whole Contention between the two famous houses Lancester and York.* These two plays fill A-Q⁴ and *Pericles* is sometimes found alone and sometimes with the other plays. It was one of the Pavier quartos. See No. 118.

100. The Late,/And much admired Play,/Called/Pericles,/Prince of/Tyre./With the true Relation of the whole Hi-/story, aduentures, and fortunes/of the sayd Prince:/ Written by Will. Shakespeare:/[device, McK. 269]/London,/Printed by I. N[orton] for R. B[ird]/1630./
London, 1630.

Fifth edition; 4to; A-H⁴, I² = 34 leaves.
Some seven copies are known.

101. Another issue, with imprint: "London,/Printed by I. N[orton] for R.B[ird] and are to be sould/at his shop in Cheapside, at the signe of the/Bible. 1630."/ London, 1630.

At least nine copies are known.
Although the imprints differ the text is the same throughout.

102. The Late,/And much admired Play,/Called/Pericles, Prince of/Tyre./With the true Relation of the whole Hi-/story, adventures, and fortunes of/the said Prince./Written by W. Shakespeare./[Heb Ddieu device, McK. 283]/Printed at London by Thomas Cotes, 1635./ London, 1635.

Sixth edition; 4to; A-H⁴, I² = 34 leaves.
At least fifteen copies are known.

OTHELLO

103. The/Tragœdy of Othello,/The Moore of Venice./As it hath beene diuerse times acted at the/Globe, and at the Black-Friers, by/his Maiesties Seruants./Written by William Shakespeare./[Okes' device, McK. 316]/London,/Printed by N.O[kes] for Thomas Walkley, and are to be sold at his/ shop, at the Eagle and Child, in Brittans Bursse./1622.
London, 1622.

First edition; 4to; A^2, B-M^4, N^2 = 48 leaves.

Fifteen copies are known.

The play was not printed during Shakespeare's lifetime although acted many times; the first edition appeared in 1622 and it was reprinted six times before 1709.

Othello was written late in 1603 or early in 1604 and was first acted before James I in the old banqueting hall of Whitehall, on November 1, 1604. It is founded on one of the tales in Giraldi's *Hecatommithi*, which was first printed in Italian but of which a French translation existed in Shakespeare's time, though no English version of that date is known.

104. The/Tragœdy of Othello,/The Moore of Venice./As it hath beene diuerse times acted at the/Globe, and at the Black-Friers, by/his Maiesties Seruants./Written by VVilliam Shakespeare./[White's device]/London,/Printed by A. M[athewes] for Richard Hawkins, and are to be sold at/his shoppe in Chancery-Lane, neere Sergeants-Inne./1630. London, 1630.

Second edition; 4to; A-M^4 = 48 leaves.

Twenty-four copies are known.

105. The/Tragœdy of Othello,/The Moore of Venice/As it hath beene divers times Acted at the/Globe, and at the Black-Friers, by/his Majesties Servants./Written by William Shakespeare./The fourth Edition./[ornament]/London, Printed for William Leak at the Crown in Fleet-/street, between the two Temple Gates, 1655. London, 1655.

Third edition; 4to; A-M^4 = 48 leaves.

106. Othello,/The/Moor of Venice./A/Tragedy,/As it hath been divers times acted at the Globe,/and at the Black-Friers:/And now at the/Theater Royal,/By/His Majesties Servants./Written by William Shakespear./[ornament]/London,/Printed for W. Weak, and are to be sold by Richard Bent-/ley and M. Magnes in Russel Street near Covent-/Garden, 1681. London, 1681.

Fourth edition; 4to; A^2, B-K^4, L^2 = 40 leaves.

107. Othello, / The / Moor of Venice. / A / Tragedy. / As it hath been divers times Acted at the/Globe, and at the Black-Friers:/And now at the/Theatre Royal,/by/His Majesties Servants./Written by William Shakespear./London,/Printed for Richard Bentley and S. Magnes in Russel-Street near/ Covent-Garden, 1687. London, 1687.

Fifth edition; 4to; [A]², B-K⁴, L² = 40 leaves.

108. Othello, / The / Moor of Venice. / A / Tragedy. / As it hath been divers times Acted at the/Globe, and at the Black-Friers:/and now at the/Theatre Royal,/by/His Majesties Servants./Written by William Shakespear./London,/Printed for Richard Bentley, in Russel-Street near/Covent-Garden, 1695. London, 1695.

Sixth edition; 4to; [A]², B-K⁴, L² = 40 leaves.

109. Othello, / The / Moor of Venice. / A / Tragedy. / As it hath been divers times Acted at the/Globe, and at the Black-Friers:/And now at the/Theatre Royal,/By/Her Majesties Servants./Written by W. Shakespear./London:/Printed for R. Wellington, at the Dolphin and Crown, at the West-End/ of St. Paul's Church-Yard. 1705./[9 lines of advertisements.] London, 1705.

Seventh edition; 4to; [A]², B-K⁴, L² = 40 leaves.

THE TAMING OF THE SHREW

110. A Wittie/and Pleasant/Comedie/Called/The Taming of the Shrew./As it was acted by his Maiesties/Seruants at the Blacke Friers/and the Globe./Written by VVill. Shakespeare. / [Smethwicke's device] / London. / Printed by W. S[heares] for Iohn Smethwicke, and are to be/sold at his Shop in Saint Dunstones Church-/yard vnder the Diall./1631. London, 1631.

First edition; 4to; A-I⁴ = 36 leaves.
Twenty-three copies are known.

This is the only separate edition printed before 1709 and the best text, therefore, is that in the First Folio, 1623.

This play is founded on an earlier one, *The Taming of a Shrew*. The Introduction appears there and the scenes between Katherine and Petruchio are closely followed by Shakespeare, who introduced some allusions to localities in Warwickshire in the Introduction.

MACBETH

111. Macbeth: / A / Tragedy. / Acted / At the / Dukes-Theatre./[ornament]/London,/Printed for William Cademan at the Popes-/Head in the New Exchange, in the/Strand. 1673. London, 1673.

First edition; 4to; [A]^2, B-I^4, K^2 = 36 leaves.

Macbeth first appeared in the First Folio, 1623, and was only printed separately once, in 1673. In 1674 appeared the first edition of Sir William Davenant's adaptation, which was very popular and for a long time superseded the genuine play.

This play, written in 1605 or 1606, was undoubtedly composed to compliment James I, who was proving a kind friend to the players, but there is little of court flattery or adulation in the grim tragedy. The main facts of the story are found in Holinshed's *Chronicle of Scottish History* and Shakespeare has introduced flattering allusions to James in the praise of his reputed ancestor, Banquo, and the prophecy of the long line of Banquo's descendants where the witches announce "and some I see that two-fold balls and treble sceptres carry"; this refers to the two islands of Great Britain and Ireland and the three kingdoms, England, Ireland and Scotland, which were first united under James. The interest attached to witchcraft is a compliment to the King's known belief in that subject.

JULIUS CAESAR

112. Julius Caesar./A/Tragedy./As it is Now Acted,/At The/Theatre Royal./Written/By William Shakespeare./[ornament]/London,/Printed by H. H. Jun. for Hen. Heringman and R. Bentley in/Russel-street in Covent-Garden, and sold by Joseph Knight and/Francis Saunders at the Blew Anchor in the Lower Walk of the/New Exchange in the Strand. 1684. London, 1684.

First edition; 4to; Title 1 leaf, B-H^4, I^2 = 31 leaves.

This was the first play by Shakespeare founded on Sir Thomas North's translation of Plutarch's *Lives*, which appeared in 1579 and was reprinted in 1595. Shakespeare used portions of the lives of Caesar, Antony and Brutus and followed Plutarch very closely. John Weever, in his *Mirror of Martyrs*, 1601, refers to Brutus' speech over the body of Caesar and it is supposed that Shakespeare's play was written in 1599 or 1600.

It first appeared in the First Folio, 1623, and was not printed separately until 1684 when it appeared in quarto form and was followed by four undated editions before the dated edition of 1691. The reason for six editions in seven years must be sought in the great popularity which the play had on account of the excellent acting of Thomas Betterton and in the general interest in the great tragedies which brought out six editions of *Hamlet* and four of *Othello* between 1676 and 1709.

113. Julius Caesar./A/Tragedy./As it is Now Acted/At The/Theatre Royal./Written By/William Shakespeare./[ornament]/London,/Printed by H. H. Jun. for Hen Herringman and R. Bentley in/Russel-street, in Covent Garden, and sold by Joseph Knight and/Francis Saunders at the Blew Anchor in the Lower Walk of the/New-Exchange in the Strand. London, n.d.

Second edition; 4to; A-H^4 = 32 leaves.

114. Julius Caesar./A/Tragedy./As it is now Acted/At The/Theatre Royal./Written By/William Shakespeare./[ornament]/London./Printed by H. H. Jun. for Hen. Herringman, and R. Bentley in/Russel-street in Covent-Garden, and sold by Joseph Knight and/Francis Saunders at the Blew-Anchor in the Lower Walk of the/Nuw-Exchange in the Strand. London, n.d.

Third edition; 4to; A-H^4 = 32 leaves.

115. Julius Caesar:/A/Tragedy./As it is now Acted/At The/Theatre Royal./Written By/William Shakespeare./[ornament]/London,/Printed by H. H. Jun. for Hen. Herringman, and R. Bentley in/Russel-street in Covent-Garden, and

sold by Joseph Knight and/Francis Saunders at the Blew-Anchor in the Lower Walk of the/New-Exchange in the Strand. London, n.d.

Fourth edition; 4to; A-H^4 = 32 leaves. Page 15 is wrongly numbered 51.

116. Julius Caesar:/A/Tragedy,/As it is now Acted/At The/Theatre-Royal./Written By/William Shakespeare./[ornament]/London:/Printed by H. H. Jun' for Hen. Herringman and R. Bentley in/Russel street in Covent-garden, and sold by Joseph Knight and/Francis Saunders, at the Blue Anchor in the Lower Walk of/the New-Exchange in the Strand. London, n.d.

Fifth edition; 4to; A-G^4, H^2 = 30 leaves. Page 3, line 3, has "Enter Murellus."

117. Julius Caesar./A/Tragedy./As it is now Acted/At The/Theatre Royal./Written by/William Shakespeare./[ornament]/London,/Printed for Henry Herringman, and Richard Bentley/at the Post-House, in Russel-street, Covent-/Garden, 1691. London, 1691.

Sixth edition; 4to; A-H^4 = 32 leaves.

QUARTOS ISSUED BY WILLIAM JAGGARD IN 1619

118. A Midsummer Night's Dream, Printed by Roberts, 1600

The Merchant of Venice, Printed by Roberts, 1600
Sir John Oldcastle, Printed for T.P., 1600
Henry V, Printed for T.P., 1608
King Lear, Printed for Butter, 1608
The Merry Wives of Windsor, Printed for Johnson, 1619
Pericles, Printed for T.P., 1619
The Yorkshire Tragedy, Printed for T.P., 1619.
The Whole Contention, Printed for T.P., n.d.

These nine quartos, some of which are by Shakespeare entirely, some

partially and some not at all, were all issued from the press of William Jaggard for Thomas Pavier in 1619. Five have false dates on the title and four have the name of the publisher wrong. This entire question has been discussed at length by A. W. Pollard in his *Shakespeare's Folios and Quartos*, and his conclusions are now generally accepted.* For full titles, see Nos. 68, 70, 74, 77, 92, 99, 144, 150, 251.

* *Shakespeare Folios and Quartos: a study in the bibliography of Shakespeare's plays, 1594-1685.* By Alfred W. Pollard. London, Methuen and Co., 1909.

Folio Editions of Shakespeare's Plays.

119. Mr. William/Shakespeares/Comedies,/Histories, &/ Tragedies./Published according to the True Originall Copies./ [portrait by Droeshout]/London/Printed by Isaac Iaggard, and Ed. Blount. 1623./ London, 1623

First edition; folio; 9 preliminary leaves, B-Z^6, Aa^6, Bb^6, Cc^2, a-g^6, gg^8, h-v^6, x^4, 2 leaves without signature-marks, ¶^{6}, ¶¶^{6}, ¶¶¶^{1}, aa-ff^6, gg^2, gg (repeated)^6, hh^6, kk-zz^6, aaa^6, bbb^6 = 454 leaves.

The arrangement of the preliminary leaves varies in different copies but it is probable that the following order is the best:* 1, Verses by Jonson; 2, Title-page; 3, Dedication to Lords Pembroke and Montgomery; 4, "To the Great Variety of Readers"; 5, Jonson's "To the Memory of . . . W. Shakespeare"; 6, Holland's Verses; 7, Digges' Verses; 8, Names of Actors; 9, Catalogue of Plays.

There are a number of variations in different copies showing that corrections went on while the book was passing through the press; notably the early state of the first page of *Troilus and Cressida* found in two or three copies and the pages of *Hamlet* and of *Othello*, numbered respectively 278 and 333, all of which show corrections. The portrait by Droeshout on the title is found in two states, the earlier known only by the Bodleian (Malone) and Folger copies.

This volume contains all the plays by Shakespeare which are now accredited to him except *Pericles* and is the first appearance in print of the following twenty plays:

The Tempest
The Two Gentlemen of Verona
Measure for Measure
Comedy of Errors
As You Like It
All's Well that Ends Well
Twelfth Night
The Winter's Tale
Henry VI, Part I
Henry VI, Part II
Henry VI, Part III
Henry VIII
Coriolanus
Timon of Athens
Julius Caesar
Macbeth
Antony and Cleopatra
Cymbeline
King John
The Taming of the Shrew

The Dedication and The Address to the Great Variety of Readers are both signed by John Heming and Henry Condell, fellow actors of

* See G. W. Cole, *The First Folio of Shakespeare, a further word regarding the correct arrangement of its preliminary leaves.* New York, 1909.

Shakespeare. The title-page says that it was printed by Isaac Jaggard and Ed. Blount, but as Blount was a stationer and not a printer, it is probable that he was included as part holder of the copyright and one of the financial partners. The colophon reads, "printed at the charges of W. Jaggard, Ed. Blount, I. Smethweeke, and W. Aspley" and it is to the energy of the two Jaggards and Blount that we owe this collected volume of Shakespeare's plays, the most important single work in the English language. It is probable that there were from 500 to 600 copies of this edition printed and nearly 200 survive, but only fourteen are in perfect shape according to Sir Sidney Lee's revised *Life of Shakespeare*, 1916.

120. Mr. William/Shakespeares/Comedies,/Histories, and /Tragedies./Published according to the true Originall Coppies./The second Impression./[portrait by Droeshout]/ London,/Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe/of the blacke Beare in Pauls Church-yard. 1632./ London, 1632.

Second edition; folio; A^6, $*^4$, $A\text{-}Z^6$, Aa^6, Bb^6, Cc^2, $a\text{-}y^6$, $aa\text{-}zz^6$, $aaa\text{-}ccc^6$, ddd^4 = 454 leaves.

—— Another title, with Allot's imprint. With one "p" in "Copies" and with "London" below the portrait.

There are slight variations in this imprint.

—— Another title, differing only in the imprint: "London./Printed by Tho. Cotes, for Iohn Smethwick, and are to be sold at his shop/in Saint Dunstans Church-yard, 1632."

—— Another title, with imprint: "London,/Printed by Tho. Cotes, for Richard Hawkins, and are to be sold at his shop in Chancery Lane,/neere Serjeants Inne. 1632."

—— Another title, with imprint: "London,/Printed by Tho. Cotes, for William Aspley, and are to be sold at the signe/of the Parrat in Pauls Church-yard. 1632."

—— Another title, with imprint: "London,/Printed by Tho. Cotes, for Richard Meighen, and are to be sold at the middle/Temple Gate in Fleet street. 1632."

This is merely a reprint of the First Folio, 1623, and has no new readings which are of interest to the scholar. It was printed by Thomas

Cotes for a number of stationers and all known copies have the same colophon, "Printed at London by Thomas Cotes, for John Smethwick, William Aspley,/Richard Hawkins, Richard Meighen, and Robert Allot, 1632." Each stationer took a number of copies and had his name alone entered in the imprint. There are two varieties of the title-page with Allot's imprint. Apparently Allot had the largest number of copies as his name occurs much more frequently than any other; the Meighen imprint is the rarest.

121. Mr. William/Shakespeares/Comedies, Histories, and Tragedies./Published according to the true Original Copies./ The Third Impression./[portrait by Droeshout] London,/ Printed for Philip Chetwinde, 1663./ London, 1663.

Third edition, first issue; folio; A^4, b^6, A-Z^6, Aa^6, Bb^8, Cc-Zz^6, Aaa-Zzz^6, Aaaa-$Dddd^6$, $Eeee^4$ = 454 leaves.

The preliminary leaves are: [A1], Jonson's Verses "To the Reader"; [A2], Title; [A3 wrongly marked A2], dedication to Pembroke and Montgomery; [A4], "To the great variety of Readers."

During the Commonwealth, there was small encouragement for a publisher to issue an expensive book of plays and it was not until after the Restoration that any fresh attempt was made to reprint Shakespeare's plays. In 1663, Philip Chetwinde issued the third edition, which is a reprint of the second with such changes in spelling, punctuation, etc., as occurred to the printer, who has not yet been identified. It appeared with the title in two states, with and without the portrait. Copies which do not have the portrait on the title, have the space left blank. It is generally considered that a large part of the edition was destroyed in the Great Fire of London, 1666.

122. Mr. William/Shakespear's/Comedies, Histories, and Tragedies./Published according to the true Original Copies./ The third Impression./And unto this Impression is added seven Playes, never/before Printed in Folio./viz./Pericles Prince of Tyre./The London Prodigall./The History of Thomas Ld. Cromwell./Sir John Oldcastle Lord Cobham./The Puritan Widow./A York-shire Tragedy./The Tragedy of Locrine./ [device, probably Chetwinde's]/London, Printed for P. C. 1664./ London, 1664.

Third edition, second issue; folio; A^4, b^6, A-Z^6, Aa^6, Bb^8, Cc-Zz^6,

Aaa-Zzz^{6}, Aaaa-Dddd^{6}, Eeee^{4}, a^{6}, b^{4}, *^{4}, **^{4}, *$_{*}$*^{4}, ****^{4}, ¶A^{6}, ¶B^{6}, ¶C-¶F^{4}, ¶G^{6} = 514 leaves.

In 1664 the unused sheets of the third edition were issued with a new title as above and with seven additional plays, six of which are now rejected by Shakespeare scholars, while *Pericles* is retained as partially by him. These plays had all appeared in his lifetime with his name or initials attached, but had not been included in the First or Second Folios, nor in the first issue of the Third.

In this issue the portrait was removed from the title to make room for the list of additional plays, and placed on the opposite leaf with Jonson's verses in small type below.

123. Mr. William Shakespear's / Comedies, / Histories, / And/Tragedies./Published according to the true Original Copies./Unto which is added, Seven/Plays,/Never before Printed in Folio:/VIZ./Pericles Prince of Tyre./The London Prodigal./The History of Thomas Lord/Cromwel./Sir John Oldcastle Lord Cobham./The Puritan Widow./A Yorkshire Tragedy./The Tragedy of Locrine./The Fourth Edition./ [ornament]/London,/Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the/New Exchange, the Crane in St. Pauls Church-Yard, and in/Russel-Street Covent-Garden. 1685./ London, 1685.

Fourth edition; folio; 2 leaves without signature-marks, A^{4}, A-Y^{6}, Z^{4}, Bb-Zz^{6}, *Aaa-*Ddd^{6}, *Eee^{8}, Aaa-Zzz^{6}, Aaaa^{6}, Bbbb^{6}, Cccc^{2} = 458 leaves.

—— Another title differing only in the imprint: "London,/ Printed for H. Herringman, E. Brewster, R. Chiswell, and R. Bentley, at the Anchor/in the New Exchange; and at the Crane, and Rose and Crown in St. Pauls/Church-Yard, and in Russel-Street Covent-Garden, 1685." London, 1685.

—— Another title-page:

Mr William Shakespear's / Comedies, / Histories, / And / Tragedies./Published according to the true Original Copies./ Unto which is added, Seven/Plays,/Never before Printed in

Folio:/Viz./Pericles Prince of Tyre./The London Prodigal./ The History of Thomas Lord/Cromwel./Sir John Oldcastle Lord Cobham./The Puritan Widow./A Yorkshire Tragedy./ The Tragedy of Locrine./The Fourth Edition./[ornament]/ London,/Printed for H. Herringman, and are to be sold by Joseph Knight/and Francis Saunders, at the Anchor in the Lower Walk/of the New Exchange. 1685./ London, 1685.

This is the last of the seventeenth century editions of Shakespeare's collected works and is a reprint of the Third Folio with fresh mistakes and very few corrections.

It was issued by the well-known publisher, Henry Herringman, and three other booksellers and appears with two varieties of title-page, one of which appears with two imprints; all three are given above. There are no other known differences between various copies.

The seven spurious plays are included and mentioned on the title-page and the portrait and verses face the title.

124. The/Plays and Poems/of/William Shakespeare./ Corrected from the latest and best/London Editions, with Notes, by/Samuel Johnson, L.L.D./To which are added,/A Glossary/and the/Life of the Author./Embellished with a striking Likeness from the/Collection of His Grace the Duke of Chandos./First American Edition./Vol. I[-VIII]/Philadelphia:/Printed and Sold by Bioren & Madan./MDCCXCV Philadelphia, 1795-96.

First American edition; small 12mo; 8 volumes.

This is given because it is the first American edition. It includes the poems and has a reproduction of the Chandos portrait.

Spurious Plays
Assigned to Shakespeare, and Adaptations of his Works.

Spurious Plays.

ARDEN OF FEVERSHAM

125. The/Lamenta-/ble and True Tra-/gedie of M. Ar-/den of Feversham/in Kent./Who was most wickedlye murdered, by/the meanes of his disloyall and wanton/wyfe, who for the loue she bare to one/Mosbie, hyred two desperat ruf-/fins Blackwill and Shakbag,/to kill him./Wherin is shewed the great mal-/lice and discimulation of a wicked wo-/man, the vnsatiable desire of filthie lust/and the shamefull end of all/murderers./Imprinted at London for Edward/White, dwelling at the lyttle North/dore of Paules Church at/the signe of the/Gun. 1592./ London, 1592.

First edition; 4to; A-I⁴, K² = 38 leaves, the last probably blank.

Only three copies are known: 1, Bodl.; 2, V. & A.M. (Dyce copy); 3, Huntington (Mostyn-Perry copy).

This play was issued anonymously in 1592, 1599 and 1633. It is founded on a murder which took place in 1550-51 and is recorded in Holinshed and Stowe.*

In 1770, Edward Jacob assigned this to Shakespeare, claiming it for his earliest dramatic work; it is generally rejected by modern scholars.

It was reproduced in facsimile, London, for John S. Farmer, 1911.

126. The/Lamentable and true/Tragedie of M. Arden of Feuer-/sham in Kent./Who was most wickedly murdered, by the/meanes of his disloyall and wanton wife, who/for the loue she bare to one Mosbie, hyred two/desperate ruffins Blackwill and Shakbag/to kill him./Wherein is shewed the great malice and dissi-/mulation of a wicked woman: the vnsatiable desire of/filthy lust, and the shamefull end of/all murtherers./[ornament]/At London,/Printed by I. Roberts, for Edwarde VVhite, and/are to be sold at his shop at the little North doore/of Paules, at the signe of the Gun./1599./ London, 1599.

* See, Brooke (C. F. T.), *Shakespeare Apocrypha.* Oxford, 1908.

Second edition; 4to; A-I⁴ = 36 leaves.

Only three copies are known: 1, Huntington (Heber-Britwell copy); 2, Huntington (Kemble-Devonshire copy); 3, Huntington (Bridgewater copy).

127. The/Lamentable/and True Tragedy/of Master Arden of/Feversham in Kent:/VVho was most wickedly murdered/by the meanes of his disloyall and wanton/wife, who, for the love she bare to one Mosby,/hired two desperate Ruffins, Blacke-Will,/and Shakebag, to kill him./Wherein is shewed the great malice and/dissimulation of a wicked woman, the unsatiable/desire of filthy lust, and the shamefull end/of all murderers./[device]/London,/Printed by Eliz. Allde dwelling neere/Christs-Church. 1633./ London, 1633.

Third edition; 4to; A-I⁴ = 36 leaves.

FAIRE EM

128. A Pleasant Commodie,/of faire Em the Millers daughter/of Manchester: VVith the loue of/William the Conqueror:/As it was sundrie times publiquely acted in the/honourable citie of London, by the right honourable/the Lord Strange his seruants./[device, McK. 149 ⁎*⁎]/Imprinted at London for T. N[ewman] and I. VV[innington]/and are to be solde in S. Dunstones Church-/yarde in Fleete-Streete.

London [c. 1592].

First edition; 4to; A-F⁴ = 24 leaves, the last probably blank.

The only known copy belonged to Edmund Malone and is now in the Bodleian Library. In the library of King Charles II there was a volume containing this play with *The Merry Devil of Edmonton* and *Mucedorus* and lettered "Shakespeare, Vol. I"; this ascription was followed by Kirkman, Winstanley and Langbaine at the end of the seventeenth century, but is not accepted by any modern critics. The author has not been discovered.

129. A Pleasant/Comedie/Of/Faire Em,/The Millers Daughter of/Manchester:/With the loue of William the Conqueror./As it was sundty [*sic*] times publiquely acted in the/

Honourable Citie of London, by the right Ho-/nourable the Lord Strange his Seruants./[device]/London,/Printed for Iohn Wright, and are to be sold at his shop at the/signe of the Bible in Guilt-spur street without/Newgate. 1631./

London, 1631.

Second edition; 4to; A-F⁴ = 24 leaves, the last blank.

LOCRINE

130. The/Lamentable Tragedie of/Locrine, the eldest sonne of King Brutus, discour-/sing the warres of the Britaines, and Hunnes,/with their discomfiture:/The Britaines victorie with their Accidents, and the/death of Albanact./No lesse pleasant then/profitable./Newly set foorth, ouerseene and corrected,/by VV.S./[Creede's device]/London/Printed by Thomas Creede./1595 London, 1595.

First and only separate edition; 4to; A-K⁴ = 40 leaves, the first probably blank.

This is one of the pseudo-Shakespearian plays included in the Third Folio, 1663-64 and since rejected by scholars. Mr. White's copy has a note on the title by Sir George Buck, Master of the Revels, ascribing it to Charles Tylney. The initials "W.S." on the title-page do not necessarily refer to Shakespeare, as his name would not have had any great selling power as early as 1595; they may have been meant for Wentworth Smith.

It was reproduced in facsimile by John S. Farmer, 1907-14.

EDWARD III

131. The/Raigne of/King Edvvard/the third:/As it hath bin sundrie times plaied about/the Citie of London./[ornament]/London,/Printed for Cuthbert Burby./1596./

London, 1596.

First edition; 4to; [A]-I⁴, K² = 38 leaves, the first blank.

This was first printed in 1596 and again in 1599; both editions are anonymous. It was not ascribed to Shakespeare until the middle of the seventeenth century, when it was entered as his in a bookseller's catalogue. A line in Act II, scene i, "Lilies that fester smell far worse than weeds," is repeated in the 14th line of the 94th sonnet by Shakespeare and opinions are divided as to whether Shakespeare borrowed from the

play or the dramatist copied from a manuscript copy of the sonnet. Edward Capell stated that it was thought to be by Shakespeare, but the majority of modern scholars reject it entirely.

The play is founded on episodes from Holinshed combined with a love story from Bandello, probably known to Shakespeare through the version in Painter's *Palace of Pleasure*, 1566-67.

It was reproduced in facsimile by John S. Farmer, 1907-14.

132. The/Raigne of/King Edward the/Third./As it hath bene sundry times played about/the Citie of London./[device]/Imprinted at London by Simon Stafford,/for Cuthbert Burby: And are to be/sold at his shop/neere the Royall Exchange. 1599./ London, 1599.

Second edition; 4to; A-I^4 = 36 leaves.

MUCEDORUS

133. A/Most pleasant Co-/medie of Mucedorus the kings/sonne of Valentia and Amadine/the Kings daughter of Arragon,/with the merie conceites/of Mouse./Newly set foorth, as it hath bin/sundrie times plaide in the ho-/norable Cittie of London./Very delectable and full/of mirth./[ornament]/London/Printed for William Iones, dwel-/ling at Holborne conduit, at/the signe of the Gunne./1598. London, 1598.

First edition; 4to; A-F^4 = 24 leaves.

Only three copies are known: 1, B.M.; 2, Folger (Warwick copy); 3, Huntington (Kemble-Devonshire copy).

This was, perhaps, the most popular of Elizabethan comedies. From the words "Newly set foorth" on the title of this, the earliest known edition, we may conclude that it had been printed before. The tenth edition appeared in 1626. The entire series is here described and it will be seen that some exist in only one copy.

The first five editions were all printed for William Jones, but the printer's name is not given.

It was assigned to Shakespeare by some late seventeenth century booksellers but is entirely rejected by modern scholarship.

A facsimile reprint was issued by John S. Farmer, London, 1907-14.

134. A/Most pleasant/Comedie of Mucedorus/the Kings sonne of Valentia,/and Amadine the Kinges/daughter of Arra-

gon,/with the merrie/conceites of/Mouse./Newly set foorth, as it hath bin/sundry times playde in the/honorable Cittie of/London./Very delectable, and full/of mirth./London,/Printed for William Iones,/dwelling neare Holborne/Conduit, at the signe/of the Gunne./1606. London, 1606.

Second edition; 4to; A-F⁴ = 24 leaves.

The only known copy is found in the Dyce Collection in the Victoria and Albert Museum.

135. A/Most pleasant/Comedie of Muce-/dorus the Kings sonne of Valen-/tia, and Amadine the Kinges/daughter of Aragon./With the merry conceites of Mouse./Amplified with new additions, as it was/acted before the Kings Maistie at/White-hall on Shroue-/sunday night./By his Highnes Seruantes vsually/playing at the Globe./Very delectable, and full of conceited Mirth./Imprinted at London for William Iones./dwelling neare Holborne Conduit/at the signe of the Gunne./1610./ London, 1610.

Third edition; 4to; A-F⁴ = 24 leaves.

Only three copies are known: 1, B.M.; 2, T.C.C.; 3, Huntington (Mostyn copy).

136. A/Most pleasant/Comedie of Muce-/dorus the Kings sonne of Valen-/cia, and Amadine the Kinges/daughter of Aragon./With the merry conceites of Mouse./Amplified with new additions, as it was/acted before the Kings Maiestie at/White-hall on Shroue-/sunday night./By his Highnes Seruantes, vsually/playing at the Globe./Very delectable, and full of conceited Mirth./Imprinted at London for William Iones,/dwelling neere Holborne Conduit/at the signe of the Gunne./1611./ London, 1611.

Fourth edition; 4to; A-F⁴ = 24 leaves, the last blank.

Only two copies are known: 1, Bodl. (Douce copy); 2, Huntington (Rowfant-Church copy).

137. A/Most pleasant/Comedie of Mucedo-/rus the Kings Sonne of Valen-/cia, and Amadine the Kings/daughter of

Aragon./With the merry conceits of Mouse./Amplified with new additions, as it was/acted before the Kings Maiestie/at White-hall on Shroue-/sunday night./By his Highnesse Seruants, vsually/playing at the Globe./Very delectable, and full of con-/ceited mirth./Imprinted at London for William Iones,/dwelling neere Holborne Conduit/at the signe of the Gunne./1613. London, 1613.

Fifth edition; 4to; A-F⁴ = 24 leaves, the last blank.

Only two copies are known: 1, B.M. (Heber-Grenville copy); 2, B.P.L. (Gilchrist-Barton copy).

138. A/Most pleasant/Comedie of Mucedo-/rus the Kings Sonne of Valen-/cia, and Amadine the Kings/Daughter of Aragon./With the merry conceits of Mouse./Amplified with new Additions, as it was/acted before the Kings Maiesty,/at White-hall on Shroue-/Sunday night./By his Highnesse Seruants, vsually/playing at the Globe/Very delectable, and full of con-/ceited Mirth./Imprinted at London by N.O[kes] for Wil-/liam Iones, dwelling neere Holborne/Conduit at the signe of the Gunne./1615./ London, 1615.

Sixth edition; 8vo in fours; A-F⁴ = 24 leaves, the last probably blank.

We can trace but two copies of this edition: 1, B.M.; 2, Huntington (Perry copy).

139. A/Most Pleasant/Comedie of Mucedorus/the Kings Sonne of Valen-/tia, and Amadine the Kings/Daughter of Aragon./With the merry conceits of Mouse./Amplified with new Additions as it/was Acted before the Kings/Maiesty, at White-hall on/Shroue-Sunday night./By his Highnesse Seruants, vsual-/ly playing at the Globe./Very delectable, and ful of conceited mirth./At London, Printed for Iohn Wright, and are to be/sold at his Shop at the signe of the/Bible without New-gate/1618./ London, 1618.

Seventh edition; 4to; A-F⁴ = 24 leaves, the last probably blank.

The only known copy now belongs to Mr. Huntington (Kershaw-Huth copy).

140. A/Most Pleasant/Comedy of Mucedorus/the Kings Sonne of Valen-/tia, and Amadine the Kings/Daughter of Aragon./With the merry conceits of Mouse./Amplified with new Additions, as it/was acted before the Kings/Maiesty, at White-hall on/Shroue-sunday night./By his Highnesse Seruants, vsually/playing at the Globe./Very delectable, and ful of conceited mirth./London,/Printed for Iohn Wright, and are to bee/sold at his shop without New-/gate, at the signe of the/Bible. 1619./ London, 1619.

Eighth edition; 4to; A-F⁴ = 24 leaves, the last probably blank.

Five copies are known: 1, B.M.; 2, Bodl.; 3, B.P.L. (Barton copy); 4, Huntington (Devonshire copy); 5, White (Cope copy).

141. A/Most Pleasant/Comedy of Mucedorus/the Kings Sonne of Valen-/tia, and Amadine the Kings/Daughter of Aragon./With the merry conceits of Mouse./Amplified with new Additions, as it/was acted before the Kings/Maiesty, at White-hall on/Shroue-sunday night./By his Highnesse Seruants, vsually/playing at the Globe./Very delectable, and ful of conceited mirth/London,/Printed for Iohn Wright, and are to be sold/at his shop without New-gate, at/the signe of the Bible./1621. London, 1621.

Ninth edition; 4to; A-F⁴ = 24 leaves, the last blank.

The only known copy is in the Stadtbibliothek, Danzig, and the title and collation were kindly supplied by the Direktor, Prof. Dr. Gunther.

142. A/Most pleasant/Comedy of Mucedorus/the Kings Sonne of Valen-/tia, and Amadine the Kings/Daughter of Aragon./With the merry conceits of Mouse./Amplified with new Additions, as it/was acted before the Kings/Maiesty at Whitehall, on/Shrouesunday night./By his Highnesse Seruants, vsually/playing at the Globe./Very delectable, and full of conceited mirth./[ornament]/London,/Printed for Iohn Wright, and are to be solde/at his shop at the signe of the Bible/without Newgate. 1626. London, 1626.

Tenth edition; 4to; A-F⁴ = 24 leaves, the last blank.

Only two copies are known: 1, V. & A.M. (Dyce copy); 2, Huntington (Perry copy).

SIR JOHN OLDCASTLE

143. The first part/Of the true and hono-/rable historie, of the life of Sir/John Oldcastle, the good/Lord Cobham./As it hath been lately acted by the right/honorable the Earle of Notingham/Lord high Admirall of England his/seruants./ [device]/London/Printed by V.S[immes] for Thomas Pauier, and are to be solde at/his shop at the signe of the Catte and Parrots/neere the Exchange./1600./ London, 1600.

First edition; 4to; A-K⁴ = 40 leaves.

This play first appeared in 1600 anonymously, but it is now known that it was written by Antony Munday, Robert Wilson, Michael Drayton and Richard Hathaway. When Pavier issued his falsely dated edition in 1619 he ascribed it to Shakespeare, though it was originally written ostensibly to remove the slur which Shakespeare was supposed to have cast upon the historical Oldcastle by giving his name to the fat knight in *Henry IV* and *Henry V*. Indeed such exception was taken by Oldcastle's descendants that the name was changed to Falstaff in Shakespeare's play. *Sir John Oldcastle* was popular although it has little merit.

It is probable that Chetwinde, who included this play with five other spurious ones and *Pericles* in the Third Folio, did not know the genuine first edition, as his text is taken from the 1619 reprint, which is not as good as the original. The second part, in which Thomas Dekker had a hand, is now lost.

144. The first part/Of the true & hono-/rable history, of the Life of/Sir Iohn Old-castle, the good/Lord Cobham./As it hath bene lately acted by the Right/honorable the Earle of Notingham/Lord High Admirall of England,/his Seruants./ Written by William Shakespeare./[Heb Ddieu device]/London printed for T.P[avier]/1600. London, 1600 [1619].

Second edition; 4to; A-K⁴ = 40 leaves.

This is one of the falsely dated plays issued by Thomas Pavier in 1619. See No. 118.

THOMAS, LORD CROMWELL

145. The/True Chronicle Hi-/storie of the whole life and death/of Thomas Lord Cromwell./As it hath beene sundrie times pub-/likely Acted by the Right Hono-/rable the Lord Chamberlaine/his Seruants./Written by W.S./[device] Imprinted at London for William Iones, and are/to be solde at his house neere Holburne con-/duict, at the signe of the Gunne./1602./ London, 1602.

First edition; 4to; A-G^4 = 28 leaves. G4 probably blank.

This is one of the anonymous plays which appeared with the initials "W.S." during Shakespeare's lifetime and which were afterwards included in the Third Folio, 1664. There is no reason to believe that Shakespeare had any hand in it and it is supposed by some scholars that the initials were not meant for him but for some other dramatist; however, it seems probable that this was another case of the advertising value of Shakespeare's reputation. It appeared again in 1613. It was reproduced in facsimile by John S. Farmer, 1907-14.

146. The/True Chronicle Hi-/storie of the whole life and death/of Thomas Lord Cromwell./As it hath beene sundry times pub-/likely Acted by the Kings Maiesties/Seruants./Written by W.S./[device]/London:/Printed by Thomas Snodham./1613./ London, 1613.

Second edition; 4to; A-G^4 = 28 leaves, the last blank.

THE LONDON PRODIGAL

147. The/London/Prodigall./As it was plaide by the Kings Maie-/sties seruants./By VVilliam Shakespeare,/[Creede's device]/London./Printed by T. C[reede] for Nathaniel Butter, and/are to be sold neere S. Austins gate,/at the signe of the pyde Bull./1605./ London, 1605.

First edition; 4to; A-G^4 = 28 leaves.

Although this play was issued in Shakespeare's lifetime with his name on the title, there is no reason to ascribe it to him. His name was used several times by booksellers as an advertisement for spurious works. *The London Prodigal* was included by Chetwinde in the Third Folio with other spurious plays. It was reproduced in facsimile by John S. Farmer, 1907-14.

THE PURITAN

148. The/Puritaine./Or/The VViddovv/of Watling-streete./Acted by the Children of Paules./Written by W.S./[device]/Imprinted at London by G. Eld./1607./ London, 1607.

First edition; 4to; A-H^4 = 32 leaves, the first probably blank.

This appeared in Shakespeare's lifetime with his initials on the title and it was probably for that reason that Chetwinde included it with the extra plays issued with the Third Folio in 1664. It is now known that it was not by Shakespeare but the author has not been discovered. It was not reprinted separately. It was reproduced in facsimile by John S. Farmer, 1907-14.

YORKSHIRE TRAGEDY

149. A/Yorkshire/Tragedy./Not so New as Lamentable/and true./Acted by his Maiesties Players at/the Globe./VVritten by VV. Shakspeare/[device, McK. 280]/At London/Printed by R.B[radock] for Thomas Pauier and are to bee sold at his/shop on Cornhill, neere tot [*sic*] he exchange./1608 London, 1608.

First edition; 4to; A-D^4 = 16 leaves, the last blank.

This play was ascribed to Shakespeare during his lifetime but was not included in the First Folio, issued after his death by his fellow actors. It is one of the seven plays added to the Third Folio, 1664, but has since been rejected by the best scholarship. It was reprinted in 1619.

The story is founded on a series of murders at York in 1605, which are recorded in Stow's *Chronicle*. It was reproduced in facsimile by John S. Farmer, 1907-14.

150. A/Yorkshire/Tragedie./Not so New, as Lamentable/and True./VVritten by W. Shakespeare./[Heb Ddieu device]/Printed for T. P. 1619./ London, 1619.

Second edition; 4to; 2 leaves without signature-marks, A-C^4, D^2 = 16 leaves, the first probably blank.

This was one of the plays issued by Pavier in 1619. See No. 118.

MERRY DEVIL OF EDMONTON

151. The/Merry Devill/of/Edmonton./As it hath beene sundry times Acted,/by his Maiesties Seruants, at the/Globe, on the banke-side./[ornament]/London/Printed by Henry Ballard for Arthur Iohnson, dwelling/at the signe of the white-horse in Paules Church/yard, ouer against the great North/doore of Paules 1608./ London, 1608.

First edition; 4to; A-F⁴ = 24 leaves, the first blank except for signature-mark.

Four copies are now known: 1, T.C.C.; 2, Folger (Fountaine-Perry copy); 3, Huntington (Devonshire copy); 4, White.

This play was very popular and ran through six editions by 1655. It was entered on the Stationers' Register as by "T.B." and it was not until 1653 that it was assigned to Shakespeare and then by a bookseller. It is now agreed that it is not by him but the author is not known.

It was reproduced in facsimile by John S. Farmer, 1907-14.

152. The/Merry Devill/of/Edmonton./As it hath bene sundry times/Acted, hy [*sic*] his Majesties Seruants./at the Globe on the Bancke/side./[ornament]/London,/Printed by Thomas Creede, for Arthur Iohnson, dwel-/ling at the signe of the white Horse, in Paules/Church-yarde, ouer against the great/North doore of Paules./1612. London, 1612.

Second edition; 4to; A-F⁴ = 24 leaves, the first probably blank.

Only two copies of this edition are known: 1, St. John's (Crynes copy); 2, Huntington (Corser-Huth copy).

153. The/Merry Divel/of/Edmonton./As it hath beene sundry times Acted,/by his Maiesties Seruants, at the/Globe on the Banke-side./[ornament]/At London./Printed by G. Eld, for Arthur Iohnson, dwel-/ling at the signe of the white-Horse in Paules/Churchyard, ouer against the great/North Doore of Paules./1617./ London, 1617.

Third edition; 4to; A-F⁴ = 24 leaves, the first probably blank.

154. [Ornament]/The Merry Deuill/of/Edmonton./As it hath been sundry times/Acted, by his Maiesties/Seruants, at

the Globe on/the Banke-side./[ornament]/London printed by A. M[athewes] for Francis Falkner, and/are to be sold at his Shoppe neere vnto S. Margarites-hill/in Southwarke. 1626.
London, 1626.

Fourth edition; 4to; A-F⁴ = 24 leaves, the first probably blank.

Four copies are known: 1, B.M.; 2, T.C.C.; 3, V. & A.M. (Dyce copy); 4, B.P.L. (Barton copy).

155. [Ornament]/The Merry Deuill/of/Edmonton./As it hath been sundry times/Acted, by his Maiesties/Seruants, at the Globe on/the Bancke-side./[ornament]/London./ ¶Printed by T.P[urfoot?] for Francis Falkner, and are to be/ sold at his Shoppe neere vnto S. Margarites-hill/in Southwarke. 1631./ London, 1631.

Fifth edition; 4to; A-F⁴ = 24 leaves, the first probably blank.

BIRTH OF MERLIN

156. The/Birth/of/Merlin:/Or,/The Childe hath found his Father./As it hath been several times Acted/with great Applause./Written by William Shakespear, and/William Rowley./[quotation one line/ornament]/London: Printed by Tho. Johnson for Francis Kirkman, and/Henry Marsh, and are to be sold at the Princes Arms in/Chancery-Lane. 1662. London, 1662.

First edition; 4to; A-G⁴ = 28 leaves.

Francis Kirkman, the bookseller and publisher, described this piece on the title-page as "By William Shakespear and William Rowley," but it cannot safely be assigned to any date earlier than 1622 and is undoubtedly by Rowley alone.

It was reproduced in facsimile by John S. Farmer, 1907-14.

CUPID'S CABINET UNLOCKED

157. Cupids Cabinet Unlock't,/Or,/The New Accademy/ Of/Complements,/Odes, Epigrams, Songs, and Son-/nets, Poesies, Presentations,/Congratulations, Ejaculations,/Rhapsodies, &c./With other various fancies./Created partly for the

delight, but/chiefly for the use of all Ladies,/Gentlemen, and Strangers, who af-/fect to speak Elegantly, or write/ Queintly./By W. Shakespeare./ N.p., n.d.

12mo; 4 leaves; H^{12}, $I^3 = 19$ leaves.

The only copy we can trace is in Mr. White's collection.

This little collection of poems is a portion of a larger book which may have had an entirely different title-page. It does not contain a line from any one of Shakespeare's acknowledged works nor is there any reason to believe that any part is by him; it is evident that his name was used as an advertisement.

158. Shakespeare, William, and John Fletcher.

The/Two/Noble/Kinsmen:/Presented at the Blackfriers/ by the Kings Maiesties servants,/with great applause:/ Written by the memorable Worthies/of their time;/Mr. John Fletcher, and/Mr. William Shakspeare./Gent./[Heb Ddieu device]/Printed at London by Tho. Cotes, for Iohn Waterson:/and are to be sold at the signe of the Crowne/in Pauls Church-yard, 1634./ London, 1634.

First edition; 4to; Title 1 leaf, B-M^4, $N^1 = 46$ leaves, the title and N1 are imposed together.

There is but this one early separate edition.

Shakespearian critics do not agree about this play, some accepting the ascription on the title-page, while others consider that Massinger, Beaumont or Chapman was responsible for the portions which are not by Fletcher. A dual authorship, with Fletcher as one partner, is generally accepted.

The plot is based on Chaucer's Knight's Tale.

It was reproduced in facsimile by John S. Farmer, 1907-14.

159. Theobald, Lewis, (1688-1744).

Double Falshood;/Or,/The Distrest Lovers./A/Play,/As it is Acted at the/Theatre-Royal/in/Drury-Lane./Written Originally by W. Shakespeare;/And now Revised and Adapted to the Stage/By Mr. Theobald, the Author of Shakespeare Restor'd./[quotation 2 lines]/London:/Printed by J.

Watts, at the Printing-Office in/Wild-Court near Lincolns-Inn Fields./M DCC XXVIII./ London, 1728.

First edition; 8vo; A-E^{8} = 40 leaves.

Theobald said this was a hitherto undiscovered play by Shakespeare, but it is now considered probable that it was written by Theobald himself. Malone thought it was by Massinger; Farmer said Shirley; it is certainly not by Shakespeare.

160. Caryl, John, (1625-1711).

The/English Princess,/or,/the Death of/Richard III./A/Tragedy./[quotation 3 lines]/Licensed,/May 22./1667./Roger L'Estrange./London,/Printed for Thomas Dring, and are to be sold at his Shop at the/Sign of the George in Fleet-street, neer Cliffords-Inn. 1667. London, 1667.

First edition; 4to; A-I^4 = 36 leaves, the last probably blank.

Betterton was famous for his impersonation of Richard III in this play, which Pepys saw acted on March 7, 1667. This adaptation and Colley Cibber's travesty superseded Shakespeare's genuine play until 1821.

161. Dryden, John, and Sir William Davenant.

The/Tempest,/or the/Enchanted Island./A/Comedy./As it is now Acted at his Highness the Duke of York's Theatre./London,/Printed by J.M[artyn] for Henry Herringman at the Blew/Anchor in the Lower-walk of the New-Exchange./MDCLXX. London, 1670.

First edition; 4to; A-L^4, M^2 = 46 leaves.

Lowndes calls for an edition of 1669, but no copy with that date is known. It was licensed Jan. 8, 1669-70 and Lowndes doubtless mistook this for the date of the first edition. It was first acted in November, 1667, the year before Dryden's death.

The play is greatly altered from Shakespeare's original but has some scenes and lines copied verbatim from him. Several new characters are introduced and more stage directions; it is divided into acts but not scenes.

It was reprinted in 1674 with a good many lines omitted, more elaborate stage directions and scene divisions; there are some additions and alterations by Thomas Shadwell, who is said to have turned Dryden and Davenant's play into an opera. The form is not greatly changed, however, except for the elaborate stage directions and the masque at the end of the fifth act. No mention of Shadwell is made in the book and the preliminary matter is exactly the same as that of the first edition. The later editions, 1676, 1690 and 1695, are all reprints of the 1674 Shadwell version.

162. Dryden, John, Sir William Davenant and Thomas Shadwell.

The/Tempest,/or the/Enchanted Island./A/Comedy./As it is now Acted at His Highness the Duke of York's/Theatre./[ornament]/London,/Printed by T.N[ewcomb] for Henry Herringman, at the Blew/Anchor in the Lower Walk of the New-Exchange./MDCLXXIV. London, 1674.

Second edition; 4to; A-L^4, M^2 = 46 leaves, the last blank.

This is the first edition to include Shadwell's alterations, which appear in every succeeding edition until 1800.

163. Dryden, John, (1631-1700).

All for Love:/Or, the/World well Lost./A/Tragedy,/As it is Acted at the/Theatre-Royal;/And Written in Imitation of Shakespeare's Stile./By John Dryden, Servant to His Majesty./[quotation 2 lines]/In the Savoy:/Printed by Tho. Newcomb, for Henry Herringman, at the Blew An-/chor in the Lower Walk of the New-Exchange. 1678. London, 1678.

First edition; 4to; Title 1 leaf, A^4, b^5, B-L^4 = 50 leaves.

This is an adaptation of *Antony and Cleopatra.* Leslie Stephen considered it Dryden's best play. As first acted, Hart played Antony and Mrs. Boutell, Cleopatra. Shakespeare's play was first published in the First Folio, 1623, and did not appear separately during the seventeenth century.

164. Dryden.

Troilus/and/Cressida,/or,/Truth Found too Late./A/Tragedy/As it is Acted at the Dukes Theatre./To which is Prefix'd, A Preface Containing/the Grounds of Criticism in Tragedy./Written By John Dryden/Servant to his Majesty./[quotation 2 lines]/London, Printed for Jacob Tonson at the Judges-Head in Chan/-cery-lane near Fleet-street, and Abel Swall, at the Unicorn/at the West-end of S. Pauls, 1679. London, 1679.

First edition; 4to; A^4, a^4, b^5, B-K^4 = 49 leaves.

The Preface, by Dryden, contains a long essay on the grounds of

criticism in tragedy; and the Prologue, also by Dryden, was spoken by Betterton as the ghost of Shakespeare. The Preface is full of allusions to Shakespeare and quotations from *Hamlet* and *Richard II.*

165. Davenant, Sir William, (1606-1668).

Macbeth,/A/Tragædy./With all the/Alterations,/Amendments,/Additions,/and/New Songs./As it 's now Acted at the Dukes Theatre./London,/Printed for P. Chetwin, and are to be Sold/by most Booksellers, 1674. London, 1674.

First edition of Davenant's adaptation; 4to; A^2, A-D^4, F-I^4, $K^2 = 36$ leaves, the last probably blank.

Shakespeare's play was first published in the Folio of 1623 and separately in 1673 when two songs from *The Witch* by Thomas Middleton, and one by Davenant were included. This adaptation of 1674, as the title says, includes all the new songs and alters the text as well. The adapting was done in 1666, though this is the first edition. Before the Restoration all women's parts were filled by boys and it was not until Killigrew's company began acting in 1660 that women appeared on the public stage. Thomas Betterton and his wife played together in many Shakespearian dramas and it is probable that Mrs. Betterton was the first woman to play most of the great female parts, although Mrs. Margaret Hughes is said to have acted the part of Desdemona on December 8, 1660, which is the first recorded appearance of a woman on the public stage of England. In the list of actors herein given Mrs. Betterton is entered as Lady Macbeth, her husband as Macbeth and Nathaniel Lee as Duncan, though it is said he never filled the part.

166. Davenant.

Macbeth,/A/Tragedy:/With all the/Alterations,/Amendments,/Additions,/and/New Songs./As it is now Acted at the Dukes Theatre./[ornament]/London:/Printed for A. Clark, and are to be sold/by most Booksellers, 1674.

London, 1674.

Second edition; 4to; A^2, B-H^4, $I^2 = 32$ leaves.

167. Duffett, Thomas.

The / Empress / of / Morocco. / A Farce. / Acted / By His

Majesties Servants./London,/Printed for Simon Neale, at the Sign of/the three Pidgeons in Bedford-street/in Covent-Garden. 1674. London, 1674.

First edition; 4to; A⁴, B², C-G⁴, H² = 28 leaves including (A1) a portrait of Griffin.

At the end of this satire is a travesty on the Witches in *Macbeth* with title "Epilogue. Being a new Fancy after the old and most surprising way of Macbeth . . . by Henry Wright."

168. Duffett.

The/Mock-Tempest:/or the/Enchanted Castle./Acted at the/Theatre Royal./Written by T. Duffett./[quotation one line/ornament]/London,/Printed for William Cademan at the Popes-Head in the lower/Walk of the New Exchange in the Strand. 1675. London, 1675.

First edition; 4to; [A]⁴, B-H⁴ = 32 leaves, the first probably blank.

This burlesque on the *Tempest* of Dryden and Davenant was acted at the Theatre Royal while the original was at the Duke's Theatre in 1675. It is full of horrible parodies of the most beautiful lines in Shakespeare's *Tempest*, which Dryden and Davenant had used in their adaptation.

169. Sedley, Sir Charles, (1639-1701).

Antony/and/Cleopatra:/A/Tragedy./As it is Acted at the Dukes/Theatre./Written by the Honourable/Sir Charles Sedley, Baronet./Licensed Apr. 24. 1677. Roger L'Estrange./ London,/Printed for Richard Tonson at his Shop under/ Grayes-Inne-gate next Grayes-Inne-lane./MDCLXXVII./ London, 1677.

First edition; 4to; [A]², B-I⁴ = 34 leaves.

Shakespeare's *Antony and Cleopatra* was not published separately during the seventeenth century; this is founded on the same story but is an original play.

Sedley's play was reprinted in 1702 as *Beauty the Conqueror or the Death of Marc Antony.*

170. Shadwell, Thomas, (1642?-1692).

The/History/of/Timon of Athens,/the/Man-Hater./As it

is acted at the/Dukes Theatre./Made into a/Play./By Tho. Shadwell./Licensed, Feb. 18. 1678/7. Ro. L'Estrange./London,/Printed by J. M[artyn] for Henry Herringman, at the Blue Anchor,/in the Lower Walk of the New-Exchange, 1678/ London, 1678.

First edition; 4to; A-M⁴ = 48 leaves.

Although Shadwell borrowed extensively from Shakespeare, the play is entirely different.

171. Otway, Thomas, (1652-1685).

The/History and Fall/of/Caius Marius./A/Tragedy./As it is Acted at the/Duke's Theatre./By Thomas Otway./[quotation one line]/London,/Printed for Tho. Flesher, at the Angel and Crown;/in S. Paul's Church-yard. 1680./ London, 1680.

First edition; 4to; A-I⁴, K² = 38 leaves.

This was acted at the Theatre Royal in 1692, 1696 and 1703.

An adaptation of *Romeo and Juliet* with the names changed but many lines copied verbatim. Lavinia and Caius Marius, Jr., are Otway's names for Romeo and Juliet.

An extraordinary mixture of Otway and Shakespeare. In the Prologue Otway calls Shakespeare, "The happiest poet of his time and best," and goes on to say:

> "And from the crop of his luxuriant pen
> E'er since succeeding poets humbly glean.
> Though much the most unworthy of the throng
> Our this day's poet fears he's done him wrong.
> Like greedy beggars that steal sheaves away,
> You'll find he's rifled him of half a play!"

The copy now belonging to Mr. White was used by the prompter and is carefully arranged for the stage; nearly 20% of the lines have been cut out and about a hundred side-notes added in an old hand, giving directions for the actors, staging, etc.

Betterton, the great actor of the Post-Restoration period, acted the part of Caius Marius, Jr., and delivered the Prologue. Downes says of Betterton, "The part of the King in Henry VIII was so right and justly done by Mr. Betterton, he being instructed in it by Sir William [Davenant] himself, who had it from old Mr. Lowen, [an actor in

Shakespeare's company] that had his instructions from Mr. Shakespeare himself, that I dare, and will, aver none can, or will, come near him in this Age in the performance of that part."

172. Crowne, John, (?-1703?).

The/Misery/of/Civil-War./A/Tragedy,/As it is Acted at the/Duke's Theatre,/By His Royal Highnesses Servants./ Written by Mr. Crown./London,/Printed for R. Bentley, and M. Magnes, in Russel-/Street in Covent-Garden, 1680./ London, 1680.

First edition; 4to; [A]^2, B-K^4 = 38 leaves.

This is really the second part of *Henry VI* adapted by Crowne. Later editions have that title. Betterton acted the part of the Earl of Warwick.

173. Crowne.

Henry the Sixth,/The First Part./With the/Murder/ of Humphrey/Duke of Glocester./As it was Acted at the/Dukes Theatre./Written by Mr. Crown./London,/Printed for R. Bentley, and M. Magnes, in Russel-Street,/in Covent-Garden. 1681. London, 1681.

First edition of Crowne's adaptation; 4to; A-K^4 = 40 leaves, the last probably blank.

Part of this is borrowed from Shakespeare's play of the same name. Betterton took the part of the Duke.

174. Tate, Nahum, (1652-1715).

The/History/of/King/Lear./Acted at the/Duke's Theatre./Reviv'd with Alterations./By N. Tate./London,/ Printed for E. Flesher, and are to be sold by R. Bent-/ley, and M. Magnes in Russel-street near Covent-Garden, 1681./ London, 1681.

First edition; 4to; A-I^4, K^2 = 38 leaves.

This was very popular and ran through several editions superseding the genuine play. Betterton acted Lear and Mrs. Barry, Cordelia.

Tate, in his address to Thomas Boteler, shows a curious naïveté in explaining his changes of Shakespeare's tragedy, especially in saving Cordelia alive and marrying her to Edgar. He says "I found the whole

. . . a heap of Jewels unstrung and unpolisht; yet so dazling in their disorder, that I soon perceiv'd I had seiz'd a Treasure."

Shakespeare's play was not acted until 1823, when Elliston played it at Drury Lane.

175. Tate.

The/History/of/King Richard/The Second./Acted at the Theatre Royal,/Under the Name of the/Sicilian Usurper./ With a Prefatory Epistle in Vindication of the/Author./Occasion'd by the Prohibition of this/Play on the Stage./By N. Tate./[quotation one line]/London,/Printed for Richard Tonson, and Jacob Tonson,/at Grays-Inn Gate, and at the Judges-Head/in Chancery-Lane near Fleet-street, 1681./ London, 1681.

First edition; 4to; Title 1 leaf, A^4, 1 leaf "Song," B-H^4 = 34 leaves.

This play was first called *The Sicilian Usurper* and was not allowed to be acted. In his Preface Tate gives an account of the matter.

176. Tate.

The/Ingratitude/of a/Common-Wealth:/Or, the Fall of/ Caius Martius Coriolanus./As it is/Acted/at the/Theatre-Royal./By N. Tate./[quotation 3 lines]/London,/Printed by T.M. for Joseph Hindmarsh, at the Black-Bull/in Cornhill. 1682./ London, 1682.

First edition; 4to; A-I^4 = 36 leaves.

Shakespeare's *Coriolanus* first appeared in the Folio, 1623. Tate adapted it with this title, using much of the original language but adding an entirely new fifth act. He refers to Shakespeare in his dedication to the Marquis of Worcester.

Coriolanus was exceedingly popular during the seventeenth and eighteenth centuries. John Dennis, James Thomson, Thomas Sheridan, and J. P. Kemble all adapted it to suit their varying tastes.

177. D'Urfey, Thomas, (1653-1723).

Injured Princess,/or the/Fatal VVager:/As it was Acted at the/Theater-Royal,/By His Majesties Servants./By Tho.

Durfey, Gent./[ornament]/London:/Printed for R. Bentley and M. Magnes in/Russel-street in Covent-Garden, near the Piazza. 1682. London, 1682.

First edition; 4to; Title 1 leaf, A 1 leaf, B-H^4 = 30 leaves.

An adaptation of *Cymbeline*, with some names changed and the dialogue and story altered. There were various alterations made during the eighteenth and nineteenth centuries.

178. Ravenscroft, Edward.

Titus Andronicus,/Or the/Rape of Lavinia./Acted at the/Theatre Royall,/A Tragedy,/Alter'd from Mr. Shakespears Works,/By Mr. Edw. Ravenscroft./Licensed,/Dec. 21, 1686. R.L.S./London,/Printed by J.B. for J. Hindmarsh, at the Golden-Ball/in Cornhill, over against the Royall-Exchange. 1687./ London, 1687.

First edition; 4to; A-H^4 = 32 leaves.

In the Preface Ravenscroft says:

"I have been told by some anciently conversant with the Stage, that it was not Originally his [Shakespeare], but brought by a private Author to be acted, and he only gave some Master-touches to one or two of the Principal Parts or Characters; this I am apt to believe."

179. Fairy Queen.

The/Fairy-Queen:/An/Opera./Represented at the Queen's-Theatre/By Their/Majesties Servants./London,/Printed for Jacob Tonson, at the Judges-Head,/in Chancery-Lane. 1692/ Where you may have compleat Sets of Mr. Dryden's Works in four Volumes; the/Plays in the order they were Written./ London, 1692.

First edition; 4to; [A]-G^4, H^2 = 30 leaves: [A1] title; [A2] Preface; [A3] Prologue, verso blank; [A4] Names of the Persons, verso blank.

There are two issues of the first edition, differing only in the preliminary leaves; the second has: [A1] probably blank; [A2] title; [A3] Preface; [A4] Prologue with names of Persons on verso. The work was entirely reprinted in the same year, the second edition containing an extra scene in Act I.

This opera was modelled on *A Midsummer Night's Dream*, but the

name of the compiler is not known. It contains four musical interludes, with dances; the music was written by Purcell, the celebrated composer.

180. Lacey, John, (?-1681).

Sauny the Scott:/Or, the/Taming of the Shrew:/A/Comedy./As it is now Acted at the/Theatre-Royal./Written by J. Lacey, Servant to/His Majesty./And Never before Printed./[quotation 3 lines]/London, Printed and Sold by E. Whitlock, near Stationers-Hall. 1698. London, 1698.

First edition; 4to; Title 1 leaf, B-G^4 = 25 leaves.

This is a burlesque on the *Taming of the Shrew;* some of the names are changed and there are new characters added, but the general plot and some of the lines are the same. It was first acted in 1667, at the Theatre Royal. *The Taming of the Shrew* was not played after the Restoration until the nineteenth century.

181. Cibber, Colley, (1671-1757).

The/Tragical History/of/King Richard III./As it is Acted at the Theatre Royal. By C. Cibber./[quotation one line.]/London,/Printed for B. Lintott at the Middle Temple-Gate, in Eleet [*sic*]-street, and/A. Bettesworth at the Red-Lyon on London-Bridge./[advertisement 10 lines.]/ London, n.d.

First edition; 4to; A-H^4 = 32 leaves.

Cibber made a number of alterations in Shakespeare's play, and when it was first acted the censor cut out the entire first Act for political reasons. It was played in this expurgated condition for years. The Epistle is dated 1700.

182. Gildon, Charles, (1665-1724).

Measure for Measure,/Or/Beauty/The/Best Advocate./As it is Acted/At the Theatre in Lincolns-Inn-Fields./VVritten Originally by Mr. Shakespear:/And now very much Alter'd; VVith Additions/of several Entertainments of Musick./London:/Printed for D. Brown, at the Black Swan without Temple-Bar; and/R. Parker at the Unicorn Under the Royal-Exchange/in Cornhill. 1700./ London, 1700.

First edition; 4to; [A]-G⁴ = 28 leaves: [A1] half title; [A2] title; [A3] dedication to N. Battersby; [A4] Prologue, verso Epilogue.

Davenant first combined portions of *Measure for Measure* and *Much Ado* and called the play *Law against Lovers*. This appeared in 1673. Gildon took from this the portions which had been taken from *Measure for Measure*, altered them somewhat, added four musical entertainments, and published it without acknowledgments to anyone. Betterton spoke the Prologue, and Verbruggen the Epilogue supposed to be by Shakespeare's Ghost.

183. Granville, George, Baron Lansdowne, (1667-1735).

The/Jew of Venice./A/Comedy./As it is Acted at the/Theatre in Little-Lincolns-Inn-Fields,/By/His Majesty's Servants./London,/Printed for Ber. Lintott at the Post-House/in the Middle Temple-Gate, Fleetstreet, 1701./[advertisement 5 lines]/ London, 1701.

First edition; 4to; [A]-G⁴ = 28 leaves: [A1]half-title; [A2] title; [A3] Advertisement to the Reader; [A4] Prologue and Dramatis Personae.

This is adapted from the *Merchant of Venice*, and a masque, *Peleus & Thetis*, is inserted in Act II. The profits of the play were given to the family of John Dryden, who died in reduced circumstances in 1700. Betterton and Mrs. Bracegirdle acted in it. Charles Macklin revived the original play at Drury Lane, Feb. 14, 1741.

184. Dennis, John, (1657-1734).

The/Comical Gallant:/Or the/Amours of Sir John Falstaffe./A/Comedy./As it is Acted at the/Theatre Royal in Drury-lane./By his Majesty's Servants./By Mr. Dennis./To which is added,/A large Account of the Taste in/Poetry, and the Causes of the/Degeneracy of it./London,/Printed, and Sold by A. Baldwin, near the Oxford Arms in War-/wicklane. 1702. London, 1702.

First edition; 4to; A⁴, a⁴, B-F⁴, G⁶ = 34 leaves, the last probably blank.

This is a poor adaptation of the *Merry Wives of Windsor*. In the dedication to George Granville, Dennis for the first time relates the

tradition that the *Merry Wives* was written by command of Queen Elizabeth, in fourteen days, and that she was greatly pleased with it. *The Comical Gallant* was not successful and Betterton played Falstaff in *Merry Wives* in 1704.

185. Burnaby, Charles.

Love Betray'd;/Or, the/Agreable Disapointment./A/Comedy./As it was Acted at the/Theatre in Lincolns-Inn-Fields./By the Author of The Ladies Visiting-Day./[quotation one line]/London:/Printed for D. Brown at the Black-Swan without Temple-Bar,/F. Coggan in the Inner-Temple-Lane, Fleet-Street, W. Davis at the/Black-Bull, and G. Strahan at the Golden-Ball against the Ex-/change in Cornhill. 1703. London, 1703.

First edition; 4to; [A]^4, a^4, B-I^4 = 40 leaves.

An adaptation of *Twelfth Night* and *All's Well that ends Well*, combined. In his preface the adapter says: "Part of the Tale of this Play, I took from Shakespeare, and about fifty of the lines; Those that are his, I have mark'd with Inverted Commas, to distinguish 'em from what are mine."

186. Hawkins, William, (1722-1801).

Cymbeline./A/Tragedy./Altered from/Shakespeare./As it is perform'd at the/Theatre-Royal in Covent-Garden./By William Hawkins, M.A./[2 lines/ornament]/London:/Printed for James Rivington and James Fletcher,/at the Oxford Theatre, in Pater-noster-row. MDCCLIX./[Price One Shilling and Six-pence.]/ London, 1759.

First edition; 8vo in fours; A^4, a^2, B-M^4, N^2 = 52 leaves.

187. Garrick, David, (1717-1779).

Florizel and Perdita;/Or/The Winter's Tale./A/Dramatic Pastoral,/In Three Acts./Altered from/Shakespear./By David Garrick./As it is performed at the/Theatre-Royal in Drury-Lane./[ornament]/London:/Printed for J. and R. Tonson, in the Strand./MDCCLXII./ London, 1762.

8vo; A^3, B-E^8, F^1 = 36 leaves.

This was adapted from Shakespeare's *Winter's Tale* by Garrick, who acted the part of Leontes and also wrote and spoke the Prologue; Mrs. Cibber acted Perdita. The first part of Shakespeare's play was not used by Garrick, who began with the real story of Perdita; he used Shakespeare's text almost word for word. The first edition appeared in 1758, and the play was first acted in 1755.

SOURCE BOOKS

188. Le Fevre, Raoul.

The Recuyell of the Histories of Troy [William Caxton and Colard Mansion, Bruges, 1475].

First edition; folio; black letter; [a-o^{10}, A-I^{10}, K^{8}, L^{6}, aa-kk^{10}] = 352 leaves, the first blank. (de Ricci, No. 3.)

Although printed in Bruges before Caxton set up his press in Westminster, this is the first book printed in English. It was written in French and translated by William Caxton, who finished it September 19, 1471. Shakespeare may have read it in one of the sixteenth century editions and gathered some points for his *Troylus and Cresseida.*

189. Æsop.

Here begynneth the book of the subtyl historyes/and Fables of Esope whiche were translated out/of Frensshe in to Englysshe by william Caxton/at westmynstre In the yere of oure Lorde. M./CCCC. lxxxiij/ [Colophon] . . . /And here with I fy-/nysshe this book/translated & emprynted by me William Cax-/ton at westmynstre in thabbey/And fynysshed the xxvj daye/of Marche the yere of oure lord M CCCC lxxxiiij/And the/fyrst yere of the regne of kyng Rychard the thyrdde/ Westminster, 1484.

First edition; folio; black letter; a-s^{8} = 144 leaves, the last two blank. (de Ricci, No. 4.)

Only three copies and part of one leaf are known: 1, B.M.; 2, Bodl. (which also owns the odd leaf); 3, Windsor Castle.

There are many early English editions of Æsop and it is impossible to tell which one Shakespeare may have known. We therefore give the first English edition, though it is more likely that he read one of the later ones; or he may have read the fables in Latin, as they were part of the school course in his day.

Æsop's Fables are referred to in *Richard II*, *Timon of Athens*, *King John*, *All's Well that Ends Well*, and *Henry V*.

190. Saxo Grammaticus. (1150?-1206?)

Danorum Regū heroūqz/Historie stilo elegātia Sax-/one

Grammatico natione/Sialandico necnō Roskil-/densis ecclesie preposito/ab hinc supra trecentos an-/nos cōscripte et nūc primū/literaria serie illustrate ter-/sissime qz impresse./ [Colophon] . . . Que accurata diligentia impresset in incly-/ta Parrhisiorum academia Iodocus Ba-/dius Ascensius Idibus Martiis./MDXIIII. Supputatio-/ne Romana./ Paris, 1514.

First edition; folio; A^8, a-z^8, A-B^8 = 208 leaves, B8 (repeated) is blank.

No attempt has been made to locate copies of books in foreign languages, printed on the continent.

This work, written about 1200 A.D., is the chief authority for the early history of Denmark. The author lived in the twelfth century, and wrote with real knowledge of the times near his own. The earlier part of his account is a mixture of myth and tradition. Folios 27 to 32 contain the first printed account of the history of Amalethus, the primary source of Shakespeare's *Hamlet*. He lived about 150 B.C. The story was translated into French by Belleforest about 1570, and an earlier play on the subject was written in English before 1589.

The following are the main points of Saxo's narrative through the time covered by the play:

1. A king is murdered by his brother, who marries the widow, and succeeds to the throne.

2. The son of the murdered king feigns madness.

3. He is suspected and tested—

(a) by trying to entangle him in his love for a fair maiden. (Here is a suggestion of Ophelia.) He is warned, however, by a former friend and fellow-student (a suggestion of Horatio) that he is observed.

(b) by an interview with his mother. Here he discovers and kills a spy. He taxes his mother in severe terms with infidelity and unchastity. She is penitent.

4. The king, not daring to proceed openly against him, sends him to Britain, in charge of two attendants (Rosencrantz and Guildenstern) with a letter asking for his assassination. He alters the letter, so that the attendants are slain.

5. He returns, and with the help of his mother kills the courtiers, burns the palace, and, helped by an exchange of swords, slays the king.

191. Boccaccio, Giovanni. (1313-1375.)

Il Decamerone di M. Giovanni/Boccaccio Nuouamente/cor-

retto et con di-/ligentia stam-/pato./[device]/M.D.XXVII./[Colophon]/Impresso in Firenze per li heredi di philippo di Giunta/nell' anno del Signore. M.D.XXVII. Adi/xiiij. del Mese daprile./ Florence, 1527.

Quarto in eights; AA^8, a-z^8, &^{8}, ?^{8}, B^8, A-H^8, I^{12} = 292 leaves, AA8 blank.

An edition of the *Decameron* in Italian was authorized to be printed in England in 1587, but no copy is known. The first existing edition is 1620. Boccaccio was introduced to the average Englishman through the *Palace of Pleasure*, 1566-67.

It was first translated into French in 1485 and again in 1545. Boccaccio was the original authority for the love story in *Cymbeline*, which is based on the ninth tale of the second day; for the Bertram-Helena story in *All's Well that Ends Well*, which appears in the ninth tale of the third day; and for the story of the three caskets in the *Merchant of Venice*, which is told in the first tale of the tenth day. However, the Bertram-Helena plot is retold in Painter's *Palace of Pleasure*, and the story of the caskets is also found in the English translation of the *Gesta Romanorum*, so that it is not necessary to send Shakespeare to the original for these two tales. As regards the Posthumus-Imogen love story, which does not occur in Holinshed, from which the rest of *Cymbeline* is taken, Shakespeare may have read the French Boccaccio or have heard the tale through some indirect source. It is always possible that some of his literary friends may have told him any one of these Italian tales which were so popular at the time. Story telling, which was a fine art during the Middle Ages, had not entirely lost its charm in the Elizabethan days.

192. Gower, John. (1325?-1408.)

Jo. Gower de/confessione/Aman-/tis./Imprinted at London in Flete-/strete by Thomas Berthe-/lette Printer to the/kingis grace/AN./M.D.XXXII./Cum Privilegio./ London, 1532.

Second edition; folio; black letter; aa^8, A-Z^6, a-i^6 =200 leaves, the last probably blank.

The first edition was printed by Caxton in 1483 and is very rare.

The tale of Pericles under the name of "Apollonius of Tyre" is found in the eighth book of this collection of stories and was used as the plot for *Pericles*, where Gower himself is introduced as a kind of Chorus.

193. Porto, Luigi da.

Rime et Prosa/di Messer Luigi/da Porto./Dedicate al/ Reverendis-/simo Cardinal/Bembo./M D XXXIX./Con Privelegio./[Colophon]/Stampata in Venetia/Per Francisco Marcolini del mese di/Ottobre nell' Anno del Signore./ M.D.XXXIX./ Venice, 1539.

Second edition; 8vo; A-E^8 = 40 leaves, the last probably blank.

The story of Romeo and Juliet appears as early as 1470, when Massuccio wrote of these immortal lovers. Da Porto says in his introduction that the story was told him by an archer named Pellegrino, from Verona, "a good story-teller as all the Veronese are." After Da Porto's death in 1529, this small volume of his writings was collected and published by his brother in 1535. The story as here told contains the names of all the principal characters, Capulet, Montague, Romeo, Juliet, Mercutio, Tybalt, Friar Laurence, and Peter, but all in their Italian form; it begins on leaf 24 and is called *La Giuletta.*

Bandello wrote a version of the story which was published in 1554 and translated into French in 1559; Arthur Brooke used this French form for his plot and Shakespeare followed Brooke's poem with some additions from other sources.

194. Halle, Edward. (1499-1547.)

The Vni-/on of the two noble and illu-/stre famelies of Lancastre & Yorke,/beeyng long in continual discension/for the croune of this noble realme,/with all the actes done in bothe the/tymes of the Princes, bothe of the/one linage and of the other, be-/ginnyng at the tyme of kyng/Henry the fowerth, the/first aucthor of this/devision, and so/successiuely /procea-/dyng to the reigne of the high and/prudent prince kyng Henry the/eight, the vndubitate flower/and very heire of both/the sayd linages./1548. [Colophon] Londini/in officina Richardi/Graftoni Typis/impress./Cum privilegio ad impri-/mendum solum./Anno. M.D.XLVIII. London, 1548.

First edition, first issue; small folio; ❧ ^{4}, A^8, B-M^6, N^8, O-Z^6, Aa-Ff^6, Gg^8, Hh-Qq^6, Rr^8, AA-KK^6, aaa-iii^6, kkk^8, AAa-ZZz^6, AAA-XXX^6 = 638 leaves, Rr8, KK6, kkk8 lacking, probably blank.

The bibliography of the early editions of this book is very confused;

apparently the sheets were kept in stock and issued as wanted, with occasional reprintings. It has been impossible to be sure that different examples examined are of the same issue or even edition, but copies with this date are found in several large libraries in England and America.

This is one of the Chronicles of English History which Shakespeare used for the sources of his English plays. The fourth edition was suppressed by act of Parliament in 1555 and most of it destroyed.

195. Primer of Henry VIII.

The Pri-/mer, in Englishe/and Latyn,/set foorth by the Kynges/maiestie and his Clergie to be taught/learned, and read: and none other/to be vsed throughout all his/dominions./Imprinted at/London within the precinct of/the late dissolued house of the/Gray friers by Richard Grafton/Printer to the Princes grace,/the. VI. daye of Septembre,/the yeare of our lorde./M.D.XLV./Cum priuilegio ad im-/primendum solum./ London, 1545.

Quarto; black letter; A^8, B^4, C^4, a-v^8 = 176 leaves, the last blank.

Only three copies are known: 1, B.M.; 2, Huntington; 3, Morgan.

The first edition was issued May 29, 1545 and there were three other editions in that year.

This is the famous authorized Primer of the Church of England printed in English for the use of the congregation and schools. It was, in fact, the Prayer book of the laity.

196. Horn-Book.

✠ A abcdefghiklmnop/qrſtuwxyz&. ā ē ī ō ū/A.B.C.D.E.F.G.H.I.K.L.M.N.O./P.Q.R.S.T.U.W.X.Y.Z./a e i o u a e i o u/ab eb ib ob ub ba be bi bo bu/ac ec ic oc uc ca ce ci co cu/ad ed id od ud da de di do du/af ef if of uf fa fe fi fo fu/¶In the Name of the Father, and of the/Sonne, and of the holy Ghost. Amen./Our Father which art in/heauen. Halowed bee thy/name. Thy kingdome come/Thy will be done in earth as it is/at heauen. Giue vs this day our/daily bread. And forgiue vs our/trespasses as wee forgiue them/that tres-

passe against vs. And/leade vs not into Temptation/But deliuer vs from euil. Amen. N.d.

A sheet of paper or vellum laid on a small wooden board shaped like a battledore with a sheet of thin horn fastened over it to protect it from children's hands. This is the way in which children learned their letters and the Lord's Prayer from the invention of printing till the eighteenth century. The alphabet does not contain *j* or *v*, though initial *v* was generally used before 1600 in England with the medial *u*. Both the long and short *s* are found in the alphabet. Early horn-books are extremely rare and seldom found in good condition.

This one is in the library of Mr. G. A. Plimpton.

Shakespeare learned his letters from a horn-book and refers to one in *Loves Labors Lost*, V, i, lines 48-60.

"*Arm.* Monsieur, are you not lettred?
Moth. Yes, yes; he teaches boys the hornbook.
What is *a,b*, spelt backward, with the horn on his head?
Hol. *Ba, pueritia*, with a horn added.
Moth. *Ba*, most silly sheep with a horn. You hear his learning.
Hol. *Quis, quis*, thou consonant?
Moth. The third of the five vowels, if you repeat them; or the fifth, if I.
Hol. I will repeat them,—*a,e,i*,—
Moth. The sheep. The other two concludes it,—*o, u*."

197. ABC Book.

Alphabeth & Instruction des Chrestiens./ [Paris, c. 1550.]

Octavo; ◖, 8 leaves.

In the library of Mr. G. A. Plimpton.

This was the first reading-book for children and followed directly after the Horn-book. It contained religious training and the catechism. Some fragments of sixteenth century ABC with the catechism in English are found in England but none issued during the reign of Elizabeth, though records of the Stationers Company show that John Daye obtained Letters Patent for the sole privilege of printing "the ABC with the little Catachisme sett forth by her Maiesties Iniunctions for the Instruccon of Children" in 1577. The one described above is a French ABC printed in Latin and French and is the type of book Shakespeare must have used.

Shakespeare refers to an ABC in *King John*, I, i, 192-200. See also *Two Gentlemen of Verona*, II, i, 23, though this may refer to a Horn-book.

198. Wilson, Thomas. (1525?-1581.)

The Arte/of Rhetorique, for the/vse of all suche as are stu-/dious of Eloquence, sette/forth in English, by/thomas/Wilson./Anno Domini./M.D.LIII./Mense Ianuariij./[Colophon] Richardus Graftonus, typogra-/phus Regius excudebat. London, 1553.

First edition; 4to; 2 leaves without signature-marks, A^4, a-c^4, D^4, e^4, F^4, G^4, h^4, i^4, K^4, l^4, m^4, N^4, o-q^4, R^4, s-z^4, Aa-Hh^4 = 130 leaves.

Five copies are known: 1, B.M.; 2, U.L.C.; 3, Clawson; 4, Huntington; 5, Plimpton.

"That Shakespeare not only read, but availed himself professionally of Wilson's Rhetorique will be evident from a Passage quoted by Mr. Chalmers from this critic, in support of a similar opinion." See Drake's Shakespeare, Vol. 1, page 473, where the characters of Timon and Dogberry are traced to Wilson.

199. Withals, John.

A shorte Dictio-/narie for/yonge/be-/gynners./Gathered of good/authours, spe-/cially/of/Columel, Grapald,/and Plini./Anno. M.D.LIII. [in a woodcut border]. [Colophon]/Imprinted at London/In Fletestrete in the/House of Tho-/mas Berthelet. London, 1553.

First edition(?); 4to; black letter; A-Z^4 = 92 leaves, Z4 blank and genuine.

As far as is known this is the first edition and the only known copy belongs to Mr. White, it was formerly Mr. Huth's. Ames and Herbert both mention an edition by Caxton and de Worde, but no trace of such edition survives and as Withals refers to Sir Thomas Elyot's *Boke of the Gouverneur* in his dedication, it is reasonable to suppose that this Dictionary was not issued until after Elyot's book appeared from the press of Berthelet in 1531. The Dictionary contains many words which are defined in the unusual sense in which Shakespeare uses them and it it probable that he was familiar with one of the many editions of this well-known text-book.

200. Bandello, Mateo. (1480-1562.)

La Prima Parte [La Seconde Parte]/de le Novelle/del/Bandello./In Lucca per Il Busdrago/M.D.LIIII./ Lucca, 1554.

First edition; 2 vols.; 4to in eights; [Vol. I] A-Z^8, Aa-Zz^8 = 368 leaves including engraved title A1: [Vol. II] A-Z^8, AA-ZZ^8, AAA-CCC^8 = 392 leaves including engraved title A1.

Warton quotes Bishop Tanner as mentioning an English edition of Bandello's *Novelle* by W.W. in 1580, but no such work is now known.

Bandello's work was translated from the Italian into French by François de Belleforest as *Les Histoires Tragiques* in 1559, and it is quite certain that Shakespeare knew the French version and consulted it. It is doubtful whether he knew enough Italian to read the original. Bandello was the original source of *Twelfth Night* (Novelle 36), *Romeo and Juliet* (Novelle 9), *Much Adoe about Nothing* (Novelle 20).

Painter's *Palace of Pleasure*, 1566-67, is, however, the first English translation of nearly all the Italian stories which were used by the Elizabethans, and Shakespeare must have been very familiar with Painter.

201. Giovanni Fiorentino.

Il Pecorone di/Ser Giovanni Fioren-/tino, nel quale si/contengono Cinquanta/Novelle Antiche,/Belle d'Inventione/et di Stile./[device]/In Milano/Appresso di Giouann' Antonio de gli Antonij./MDLIIII./ Milan, 1554.

Octavo; A^8, *^{5} inserted between [A2] & [A3], B-Z^8, AA-EE^8, FF^4 = 233 leaves.

This collection of novels was written in 1378 and was not translated into French or English in Shakespeare's time.

The first Novel of the fourth Day contains the first account of the Jew demanding a pound of flesh from his Christian debtor and also mentions the incident of the ring and the name "Belmonte." A similar story was told in the *Gesta Romanorum*, a collection of medieval tales which was translated into English and ran through several editions between 1579 and 1600, but that version does not have the story of the ring nor the name, so that Shakespeare must have followed Giovanni either directly, or through the medium of some play now lost, for some incidents of *The Merchant of Venice*.

202. Howard, Henry, Earl of Surrey, and Sir Thomas Wyatt.

Songes and Sonettes,/written by the ryght honorable Lorde

/Henry Haward late Earle of Sur-/rey, and other./Apud Richardum Tottel./1557./Cum priuilegio./ [Colophon]/Imprinted at London in flete strete/within Temple barre, at the sygne of the/hand and starre, by Richard Tottel/the fift day of June./An. 1557./Cum priuilegio ad impri-/mendum solum./ London, June, 1557.

First edition; 4to; A-Z⁴, Aa-Dd⁴ = 108 leaves, the last probably blank.

This is the first collection of love poems printed in English and was very popular; it ran through at least nine editions before 1600 and only one of them is known by more than five copies. We give a list of these editions with the owners of the copies:

A. June, 1557. Bodl. (Tanner copy).

B. July, 1557. (Without ¶ before "Songes" on title) 1, B.M.; 2, White (Singer-Tite-Rowfant copy).

C. July, 1557. (With ¶ before "Songes," a duplicate setting up of type from the second edition) 1, T.C.C.; 2, Pforzheimer (Britwell copy).

D. 1559. 1, B.M.; 2, Holford.

E. 1565. 1, Bodl.; 2, Britwell (Heber copy); 3, Palmer.

F. 1567. 1, Rylands; 2, Glasgow (Hunterian Mus.); 3, Morgan; 4, Lefferts (now untraced).

G. 1574. 1, B.M.; 2, Bodl.; 3, Britwell (Heber copy); 4, Clawson (Hagen copy); 5, Huntington (Chew copy).

H. 1585. 1-2, B.M.; 3, T.C.C.; 4, Folger (Way-Adee-Hoe-Huntington copy); 5, Huntington (Rowfant-Chew copy); 6, Morgan.

I. 1587. 1, Bodl.; 2, Huntington (Bridgewater copy); 3, Pforzheimer (Huth copy).

The first edition has 30 poems not in the later editions. The second has instead 39 poems not in the first. This popular collection of poems was familiar to Shakespeare, who quotes a verse from it in *Hamlet*, V, i, 102:

> "*First Clown:* A pick-axe, and a spade, a spade,
> For and a shrouding sheet
> O, a pit of clay for to be made
> For such a guest is meet."

and refers to it in *Merry Wives*, I, i, 206:

> "*Slender:* I had rather than forty shillings, I had
> my Book of Songs and Sonnets here."

203. Boaistuau, Pierre, and François de Belleforest.

Histoires/Tragiques/Extraictes des/OEuures Italiennes de /Bandel, & mises en nostre lanque/Francoise, par Pierre Boaistuau sur-/nommé Launay, natif de Bretaigne./[2 lines/ device]/A Paris,/Pour Vincent Sertenas tenant sa boutique au Palais, en/la galerie par ou on va à la Chancellerie: Et à la rue/neufue Nostre dame, a l'éseigne S. Iean l'Euãgeliste./ 1559./Auec Priuilege./[with] Continuation/des Histoi-/res Tragiques, ex-/traites de l'Italien de/Bandel, mises en lanque Fran-/coise, par Francois de Belle-/Forest Commingeois./[2 lines/device]/A Paris,/Pour Vincent Sertenas, tenant sa boutique au/Palais, en la gallerie par ou on va à la Chan-/ cellerie: Et à la rue neufue Nostre dame,/à l'énseigne sainct Iean l'Euangeliste/1559./Avec Privilige du Roy./

Paris, 1559.

2 vols.; 8vo; [Vol. I] $*^4$, a-x^8, y^4 = 176 leaves: [Vol. II] $ã^8$, a-z^8, A-Q^8 = 320 leaves, Q8 blank.

This is a French translation of Bandello and was used by Painter, who introduced many of the stories into English, also by Fenton, Turbervile, Rich and others.

204. Holy Bible.

The Bible/and/Holy Scriptures/conteyned in/the Olde and Newe/Testament./Translated accor-/ding to the Ebrue and Greke, and conferred With/the best translations in diuers langages [*sic*]/With moste profitable annota-/tions vpon all the hard places, and other things of great/importance as may appeare in the Epistle to the Reader./At Geneva./Printed by Rouland Hall./M.D.LX. Geneva, 1560.

First edition; 4to; $**^4$, a-z^4, A-Z^4, Aa-Zz^4, &^{6}, Aaa-Zzz^4, Aaaa-$Zzzz^4$, Aaaaa-$Bbbbb^4$, AA-ZZ^4, AAa-LLl^4 = 614 leaves, with 26 engravings in the text and 5 maps on separate leaves.

Translated by W. Whittingham and others at Geneva and paid for by members of the congregation at Geneva. The Old Testament is based largely on the Great Bible (1539).

This is the first edition of the famous Genevan Bible. It was the household Bible of Elizabethan times and ran through 60 editions in

her reign. It is sometimes called the "Breeches Bible" from the use of the word in Genesis, III, 7. Shakespeare's quotations show that he was familiar with this translation.

205. Holy Bible.

The/holie/Bible/conteynyng the olde/Testament and the newe./ [Colophon] Imprinted at London in powles Churchyarde by Richarde Iugge, printer to the Queenes Maiestie. London, [1568].

First edition; folio; black letter; 8 leaves without signature-marks, $*^{10}$, $*^{8}$, A-Q^{8}, A-Y^{8}, Z^{10}, A-E^{8}, F^{6}, G-Z^{8}, Aa^{8}, Bb^{12}, A-O^{8}, P^{6}, A-T^{8}, V^{6} = 818 leaves.

This is really a revision of the Great Bible and is known as Parker's Bible or the Bishops' Bible. There is evidence to show that Shakespeare was also familiar with this translation, which was the one authorized to be read in church.

206. Chaucer, Geoffrey. (1340?-1400.)

The woorkes of Geffrey Chau-/cer, newly printed, with diuers ad-/dicions, whiche were neuer in printe before: With the siege and/destruccion of the worthy citee of Thebes, compiled/by Jhon Lidgate, Monke of Berie./As in the table more plainly/dooeth appere./[woodcut coat-of-arms]/Virtue florisheth in Chaucer still,/Though death of hym, hath wrought his will./ [Colophon] Imprinted at Lon-/don, by Jhon Kyngston, for Jhon/Wight, dwelling in Poules/Churchyarde./Anno. 1561./ London, 1561.

Fourth collected edition, second issue; folio; black letter; ❧ ^{4}, A^{6}, B-U^{6}, Aa-Pp^{6}, Q-T^{6}, U^{8}, X^{8}, Y^{6}, Z^{6}, Aaa-Ttt^{6}, Uuu^{8} = 388 leaves.

There are three issues of this edition: 1, With 23 woodcuts in the Prologue and with Grafton's arms on title; 2, Without any woodcuts but with Grafton's arms; 3, Without woodcuts and with Chaucer's arms substituted for Grafton's on title.

The first edition of the *Canterbury Tales* was printed by Caxton about 1478; the first complete edition of Chaucer's works (lacking the Ploughman's Tale) appeared in 1532.

Shakespeare was familiar with the *Canterbury Tales* and traces of them are found in *Lucrece*, *A Midsummer Night's Dream*, and *Titus*

Andronicus; the story of Troilus and Cressida is taken from Chaucer rather than from the Iliad. In the edition of Chaucer shown here, which is the one probably used by Shakespeare, *The Testament of Creseide* by Robert Henryson is included and Shakespeare refers to this tale in *Henry V*, II, i, where he says:

"to the spital go,
And from the powdering-tub of infamy
Fetch forth the lazar kite of Cressid's kind."

This edition was edited by John Stow, the historian.

207. Brooke, Arthur. (?-1563.)

The Tragicall His-/torye of Romeus and Iuliet, writ-/ten first in Italian by Bandell,/and nowe in Englishe by/Ar. Br./ In ædibus Richardi Tottelli/Cum Priuilegio./ [Colophon] Imprinted at London in/Fletestrete within Temble [*sic*] barre at/the signe of the hand and starre, by/Richard Tottill the .xix. day of/Nouember, An. do. 1562. London, 1562.

First edition; 8vo; black letter; ¶⁴, A-K⁸, L⁴ = 88 leaves.

Only two copies are known: 1, Bodl.; 2, T.C.C.

Brooke founded this poem on Boaistuau-Belleforest's *Histoires Tragiques*, 1559, but the story is older than that and appears in Masuccio, 1476. Shakespeare used Brooke's poem but probably consulted other English versions for his *Romeo and Juliet*. He also copied some points from Brooke in his *Two Gentlemen of Verona*. Brooke developed the character of the Nurse in *Romeo* and made changes from the French version, especially in the conclusion of the tale, and Shakespeare followed him, enlarging some of the suggestions but not changing the course of the story.

208. Brooke.

[Tragical History of Romeus and Juliet] [Colophon] Imprinted at London in/Fletestrete withī Tēple barre, at/the signe of the band & starre by/Richard Tottill the xix day/of Nouēber. An. do. 1567. London, 1567.

Second edition; 8vo; . . . , A-K⁸, L⁴ = 84 leaves in this copy.

There is only one copy known of the second edition and that lacks title and introductory matter, the date is given in the colophon. It belongs to Mr. White.

209. Psalms.

The whole psalmes in foure partes, whiche/may be song to al musicall instrumentes, set forth for/the encrease of vertue: and abolishying of other/vayne and triflyng ballades./Imprinted at London by John Day,/dwelling ouer Aldersgate, beneath/Saynt Martyns./Cum gratia et priuilegio Regiae Maiestatis./per septennium./1563./ London, 1563.

4 vols.; oblong 8vo; black letter.

Only three copies are known: 1, B.M.; 2, Britwell (Heber copy, now untraced); 3, White (Tenor part only).

This is Sternhold's versified arrangement of the Psalms, first published about 1549, and commonly used in Shakespeare's time as hymn-books are now. The first words of the 137th Psalm, "When as I sat in Babylon," are sung by Sir Hugh Evans, the Welsh parson, in *Merry Wives of Windsor*, III, i. This book has four different tunes for this Psalm. John Day had a monopoly of printing psalm tunes. The four parts are Tenor, Contratenor, Medius and Bassus.

210. Giraldi-Cinthio, Giovanni Battista. (1504-1573.)

De Gli/Hecatommithi/Di M. Giovan Battista/Gyraldi Cinthio/Nobile Ferrarese./Parte Prima/[device]/Nel Monte Regale/Appresso Lionardo Torrentino/M D LXV.

[With]

La Seconde Parte/de Gli Hecatommithi/di M. Giovan. Battista/Giraldi Cinthio/Nobile Ferrarese./Nella quale si contengono tre Dialoghi/della uita ciuile/[device]/Nel Monte Regale/Appresso Lionardo Torrentino/M D LXV./ 1565.

2 vols.; 8vo; [Vol. I] a^8, $*^8$, $a\text{-}e^8$, $a\text{-}z^8$, $aa\text{-}zz^8$, $aaa\text{-}lll^8$, $mmm^4 = 516$ leaves, *8 blank; [Vol. II] $**^8$, $***^8$, $A\text{-}Z^8$, $Aa\text{-}Zz^8$, $Aaa\text{-}Hhh^8$, Iii^4, $*^8 = 460$ leaves, ***4, Ggg8, and *8 are blank and genuine.

The seventh Novel of the Third Decade is the foundation story of *Othello*. *Gli Hecatommithi* was not translated into English during Shakespeare's lifetime, but a French translation was published about 1583. Shakespeare had a fair knowledge of French and he lodged for some time with a Huguenot refugee, a wig maker. Cinthio gave the

name of Desdemona to his heroine, but none of the other characters have names. Othello is called "A Moorish Captain."

Whetstone's play and story of Promos and Cassandra, on which Shakespeare based *Measure for Measure*, were founded on Novel 5 of Decade 8 of the *Hecatommithi.*

211. Golding, (Arthur). (1536?-1605?)

The XV. Bookes/of P. Ouidius Naso, entytuled/Metamorphosis, translated oute of/Latin into English meeter, by Ar-/thur Golding Gentleman,/A worke very pleasaunt/and delectable./With skill, heede, and iudgement, this worke must be read,/For else to the Reader it standes in small stead./ [Lord Leicester's arms]/1567/Imprynted at London, by/ Willyam Seres./ London, 1567.

First complete edition; 4to; black letter; a^4, b^4, A^4, B-Y^8, Aa-Dd^8 = 212 leaves.

Four copies are known: 1, B.M.; 2, Bodl.; 3, U.L.C.; 4, Folger (Halliwell-Perry copy).

It is probable that Shakespeare was familiar with this translation of Ovid, as Prospero's incantation in *The Tempest*, V, i, 33, etc., shows a marked resemblance to parts of it. There are also points in *Midsummer Night's Dream* and *Venus and Adonis* which seem to point to this particular translation.

Golding published the first four books in 1565 and the complete edition in 1567.

212. Painter, William. (1525?-1594.)

The Palace of Pleasure/Beautified, adorned and/well furnished, with Plea-/saunt Histories and excellent/Nouelles, selected out of/diuers good and commen-/dable Authors./By William Painter Clarke of the/Ordinaunce and Armarie./ [device]/1566/Imprinted at/London, by Henry Denham,/ for Richard Tottell and William Iones./
[With]

The second Tome/of the Palace of Pleasure,/conteyning manifold store of goodly/Histories, Tragicall matters, and/ other Morall argument,/very requisite for de-/light & profit./

Chosen and selected out of/diuers good and commen-/dable Authors./By William Painter, Clarke of the/Ordinance and Armarie./Anno. 1567./Imprinted at London, in/Pater Noster Rowe, by Henrie/Bynneman, for Nicholas/England.

London, 1566-67.

First edition; 2 vols.; 4to; black letter; [Vol. I] *⁴, ¶⁴, ¶¶⁴, ¶¶¶², A-Z⁴, Aa-Nn⁴, Oo¹, Aaa-Zzz⁴, Aaaa-Mmmm⁴,) (² = 301 leaves; [Vol. II] *⁴, **⁴, ***², A-Z⁴, Aa-Zz⁴, AAa-ZZz⁴, AAAa-ZZZz⁴, AAAAa-PPPPp⁴ = 438 leaves.

Vol. I contains 60 Novelles and is dedicated to Ambrose Dudley, Earl of Warwick; Vol. II contains 34 Novelles and is dedicated to Sir George Howard.

This is one of the most important books of the period, as it is the first translation into English of the stories found in Boccaccio, Bandello and other Italian novelists. All the Elizabethan writers drew from Painter and the few copies of the first edition which survive show that the book was literally read to pieces. Miss Scott gives full information upon the subject in her excellent work on Elizabethan Translations.* Shakespeare used Painter as the foundation story of *All's Well that Ends Well* (Novelle 38) and also drew from it for *Timon of Athens* (Novelle 28); *Lucrece* (Novelle 2); and *Romeo and Juliet* (Novelle 25).

213. Heliodorus, Bishop of Tricca.

An Æthio-/pian Historie written in/Greeke by Heliodorus: /very wittie and plea-/saunt, Englished by/Thomas Vnder-/doune./With the Argumente of euery/Booke, sette before the whole/VVoorke./Imprinted at London, by/Henrie Wykes, for Fraunces Gol-/docke, dwellinge in Powles Churche-/yarde, at the signe of the/greene Dragon./

London, [c. 1569].

First edition; 4to; black letter; ¶⁴, A-Z⁴, Aa-Oo⁴, Pp² = 154 leaves, the last probably blank. Title in ornamental border.

Only two copies are known: 1, Bodl.; 2, Britwell (now untraced).

The first edition is undated and appeared about 1569; it was reprinted in 1577 and 1587. Thomas Underdowne translated it from the Latin version; the original Greek was written about 300 A.D. Shake-

* Scott, Mary A., *Elizabethan Translations from the Italian.* New York, 1916.

speare must have read one of the early editions, as he refers to it in *Twelfth Night*, V, i, 120-123.

> "*Duke:* Why should I not, had I the heart to do it,
> Like to the Egyptian thief at point of death,
> Kill what I love? a savage jealousy
> That sometime savours nobly."

In Heliodorus' romance the robber Thyamis purposed to kill Chariclea, whom he loved, rather than to lose her.

214. Preston, Thomas. (1537-1598.)

A lamentable tragedy/mixed ful of pleasant mirth, conteyning the life of/Cambises king of Percia, from the beginning/of his kingdome vnto his death, his one good deed of ex-/ecution, after that many wicked deeds/and tirannous murders, committed by and/through him, and last of all, his odious/death by Gods Justice appoin-/ted. Doon in such order as/foloweth. By/Thomas Preston./[ornament] The diuision of the partes. [diagram of parts apportioned to each actor, 21 lines]/ [Colophon]/Imprinted at London by Iohn Allde.
London, (1570?).

First edition; 4to; A-F^4 = 24 leaves, the last probably blank.

Four copies are known: 1, B.M.; 2, Bodl.; 3, L. of C.; 4, Huntington (Rowfant-Church copy).

The second edition was printed by Edward Allde, John's son; it is also undated. The play was written about 1569.

In *Henry IV, Part I*, II, iv, Falstaff says:

"I must speak in passion and I will do it in King Cambyses vein."

215. Gascoigne, George. (1525?-1577.)

¶ A Hundreth sun-/drie Flowres bounde/vp in one small Poesie./Gathered partely/(by transla-/tion) in the fyne outlandish Gardins/of Euripides, Ouid, Petrarke, Ariosto,/and others: and partly by inuention./out of our owne fruitefull Or-/chardes in Englande:/Yelding sundrie sweete sauours of Tra-/gical, Comical, and Morall Discour-/ses, bothe pleasant and profitable to the/well smelling noses of lear-/ned Readers. /[quotation one line]/At London,/Imprinted for Richarde Smith./
London, [1572].

First edition; 4to; black letter; A^4, B^2, C-X^4, A-Y^4, Aa-Ii^4 = 206 leaves, the last probably blank.

This was doubtless printed by Henry Bynneman. The second edition appeared in 1575 with title *The Posies of George Gascoigne.*

The book contains a prose translation of Ariosto's Italian comedy, *Gli Suppositi*, and to it Shakespeare owes some points in *The Taming of the Shrew.*

Gascoigne was the first man to write both comedy and tragedy in English. *Supposes* is the earliest extant comedy in English prose and his tragedy *Jocasta* is the second English play in blank verse. Both plays were acted at Gray's Inn.

216. Mantuanus, F. Baptiste (Spagnuoli). (1448-1516.)

Baptistae Man-/tuani Carmelitae theo-/logi adolescentia, seu Bu-/colica, breuibus Io-/doci Badij commentarijs illustrata./[6 lines/Marsh's device, McK. 167]/Londini/Apud Thomam Marsh./Anno M.D.LXXIII. ¶Cum Priuilegio Regiae Maiestatie./ London, 1573.

Small 8vo; A-N^8 = 104 leaves, the last doubtless blank.

Mantuanus' work with the commentary by Badius was used as a schoolbook in England and on the continent and Shakespeare refers to him in *Loves Labors Lost*, IV, ii, 95, where he says:

"*Holofernes.* Fauste, precor, gelida quando pecus omne sub umbra Ruminat,—and so forth. Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice;

Venetia, Venetia,
Chi non ti vede non ti pretia.

Old Mantuan, old Mantuan! Who understandeth thee not, loves thee not."

217. Sainliens, Claude de (Claudius Hollyband).

The French Schoole-/maister, wherein is most plain-/lie shewed, the true and most/perfect way of pronouncinge of the/Frenche tongue without any helpe/of Maister or teacher: set foorthe for/the furtherance of all those whiche/doo studie priuatley in their owne/study or houses: Unto the which/is

annexed a Vocabularie for al such/woordes as bee vsed in com-/mon talkes:/by M. Clau-/dius Hollybande, pro-/fessor of the Latin,/Frenche,/and Englishe/tongues./[quotation one line]/Imprinted at London, by/VVilliam How: for/Abraham Veale./1573. London, 1573.

First edition; 8vo; A-V^8 = 160 leaves.

Only three copies are known: 1, B.M.; 2, Huntington (Perry copy); 3, White.

Claude de Sainliens was a Huguenot refugee who used the English form of his name, Hollyband. He came to England about 1565 and the last mention of him is in 1598. He wrote a number of schoolbooks which were very popular and ran through many editions; this is the first edition of the first book. The instructions as to the pronunciation of French are reciprocally useful as showing the pronunciation of English at the time. Shakespeare may have studied French from some such book as this and it is known that he boarded in London with another Huguenot refugee, Christopher Montjoy.

218. Sainliens.

The Treasurie of the French tong:/Teaching the waye to/varie all sortes of Verbes:/Enriched so plentifully/with Wordes and Phrases/(for the benefit of the studious/in that language) as the/like hath not before/bin published./Gathered and set forth by/Cl. Hollyband./For the better vnderstanding of the order/of this Dictionarie, peruse the Pre-/face to the Reader./At London,/Imprinted by Henrie Bynneman./With speciall Priuilege./Anno Dom. 1580./ London, 1580.

First edition; 4to; ¶^{4}, A-Y^4, Aa-Yy^4, Aaa-Ggg^4, Hhh^1 = 209 leaves, the first blank.

Only three copies have been traced: 1, B.M.; 2, Folger; 3, White.

The head-title is "A Dictionary French and English." It is dedicated to "Mademoiselle" Anne Harington. She was, however, the wife of Sir John Harington, afterwards made Lord Harington by King James.

219. Lily, William. (1468?-1522.)

A Shorte/Introduc-/tion of/Grammar,/generallye to be vsed:/Compjled and set/forth, for the bring-/ing vp of all

those that/intende to attaine the/knowledge of/the Latine/ tongue:/Imprinted/at London, by the/assignes of Fraun-/cis Flowar:/1574./ London, 1574.

Octavo; A-R^8 = 136 leaves, the last doubtless blank.

Only one copy is known, that in the Bodleian.

The earliest known copy of the Latin syntax with rules in English, contributed by Lily to Colet's *AEditio*, is 1527. The work ran through innumerable editions with many revises and was the groundwork of the famous Eton Grammar. In 1574 the book, revised and enlarged, appeared with the above title. This is probably the shape in which Shakespeare studied it in the Grammar School at Stratford.

Sir Hugh Evans quotes from it at length in *Merry Wives of Windsor*, IV, i.

220. Watson, Thomas. (1557-1592.)

The/EKATOMΠAΘI'A/Or/Passionate/Centurie of/Loue, /Diuided into two parts: where-/of, the first expresseth the Au-/thors sufferance in Loue: the/latter, his long farewell to Loue/and all his tyrannie./Composed by Thomas Watson/ Gentleman; and published at/the request of certaine Gentle-/ men his very frendes./[ornament]/london/¶Imprinted by Iohn Wolfe for Gabriell/Cawood, dwellinge in Paules/ Churchyard at the Signe of/the Holy Ghost./

London, [1575?].

First edition; 4to; black letter; A^4, ❧ ^{4}, A-N^4 = 60 leaves, the first and last probably blank.

A collection of love poems, nearly all of which are translations from foreign originals; Watson generally states their source.

The celebrated French poet, Ronsard, in Ode 29 of Book 4, wrote:

"Les Muses lièrent un jour
De chaines de roses, Amour,"

Which was translated by Watson, as follows:

"The Muses not long since entrapping Love
In chains of roses linked all araye."

This suggested to Shakespeare the 110th line of *Venus and Adonis:*

"Leading him prisoner in a red-rose chain."

221. Edwards, Richard. (1523?-1566.)

The Paradyse/of daynty deuises,/aptly furnished, with sundry pithie and learned inuentions:/deuised and written for the most part, by M. Edwards./sometimes of her Maiesties Chappel: the rest, by/sundry learned Gentlemen, both of honor,/and woorshippe./viz./S. Barnarde./E.O./L. Vaux./D.S./Iasper Heyvvood/F.K./M. Bevve./R. Hill./M. Yloop, vvith others./[Disle's device, McK. 172]/Imprinted at Lon-/don by Henry Disle, dwelling in/Paules Churchyard, at the Southwest doore/of Saint Paules Church, and are there/to be solde./1576. London, 1576.

First edition; 4to; black letter; A^4, $A\text{-}L^4 = 48$ leaves.

This book was so popular that it ran through at least eight editions by 1600. Most of them survive in not more than two copies and a list follows, with the owners. The contents of the various editions differ and a list of variations is given in Sir Egerton Brydges' reprint in *The British Bibliographer*, 1810. The list of authors mentioned on the title-page includes: Saint Bernard, Lord Oxford (E. O.), Thomas Baron Vaux, F. Kindlemarsh, Dr. Edwin Sandys (D. S.), and others.

A. 1576. 1, Huntington (Farmer-Ellis-Heber-Britwell copy); 2, Morgan (Phillipps-Irwin copy).

B. 1577(?). No copy known.

C. 1578. 1, B.M. (Heber-Collier-Ouvry-Rowfant copy); 2, Bodl.; 3, Britwell (now untraced).

D. 1580. 1, Bodl.; 2, Britwell (Roxburghe copy, now untraced).

E. 1585. 1, Folger; 2, Huth (Park-Jolley-Corser copy, now untraced); 3, Huntington (Haslewood-Britwell copy).

F. 1596. 1, B.M.; 2, T.C.C.; 3, Huntington (Lamport-Britwell copy).

G. 1600. 1, Huntington (Farmer - Roxburghe - Steevens - Britwell copy).

H. N.d. (c. 1600). 1, White (Brand-North-Heber-Utterson-Corser-Sewall copy).

Shakespeare quotes the song "Where gripinge grefes the hart would wounde" in *Romeo and Juliet*, IV, v, 128, with humorous variations and comments. It is supposed that Edwards wrote both words and music.

222. Holinshed, Raphael. (?-1580.)

1577./The/Firste volume of the/Chronicles of England,

Scot-/lande, and Irelande./conteyning,/The description and Chronicles of England, from the/first inhabiting vnto the conquest./The description and Chronicles of Scotland, from the/first originall of the Scottes nation, till the yeare/of our Lorde. 1571./The description and Chronicles of Yrelande, likewise/from the firste originall of that Nation, vntill the/yeare. 1547./Faithfully gathered and set forth, by/Raphaell Holinshed./at london,/Imprinted for Lucas Harrison. God saue the Queene.

[With]

1577./The/Laste volume of the/Chronicles of England, Scot-/lande, and Irelande, with/their descriptions./Conteyning,/The Chronicles of Englande from William Con-/querour vntill this present tyme./Faithfully gathered and compiled/by Raphaell Holinshed./at london,/¶Imprinted for Iohn Hunne. God saue the Queene. London, 1577.

First edition; 2 vols.; folio; Vol. I, ¶^{6}, *^{2}, A-P^{8}, Q^{6}, r^{1}, a-s^{8}, t^{1}, A^{2}, (*b*)^{2}, *a*^{6}, *b*^{6} (the last blank), A-Z^{8}, Aa-Ii^{8}, Kk^{4}, Ll-Mm^{6}, B^{2}, A-C^{8}, D^{4}, A-D^{8}, E^{5}, F-G^{8}, H^{6}, I^{2} = 659 leaves: Vol. II, ¶^{2}, t^{7}, v-z^{8}, A-Z^{8}, Aa-Zz^{8}, Aaa-Zzz^{8}, Aaaa-Dddd^{8}, Eeee^{9}, Ffff-Yyyy^{8}, Zzzz^{2}, A-M^{4}, N^{2}, ()^{2} = 824 leaves.

Some copies have the first volume printed for John Hunne and the second for Lucas Harrison and some have both for George Bishop. Apparently the volumes were issued for several publishers and each had his own name put on his copies. Then in the course of time, copies have been mixed and volumes bearing the names of two publishers are sold as one copy; there are apparently no differences in the copies except for the name in the imprint.

This was the chief source of Shakespeare's plays on English history and was used by him for *Richard II*, *Richard III*, *Macbeth*, *Henry IV*, 2 parts, *Henry V*, *Henry VI*, 3 parts, *Henry VIII* and *Cymbeline*. He may have consulted it also for *King Lear* and *King John*, though both of these plays were modelled directly on earlier plays. At page 243 is a woodcut of Macbeth meeting the three Witches.

223. Whetstone, George. (1544?-1587.)

The Right Excel-/lent and famous Historye, of/Promos and Cassandra:/Deuided into two Commicall/Discourses./In

the fyrste parte is showne, the/vnsufferable abuse, of a lewde Magistrate:/The vertuous behauiours of a chaste Ladye:/The vncontrowled leawdenes of a fauoured Curtisan./And the vnderserued estimation of a pernici-/ous Parasyte./In the second parte is discoursed,/the perfect magnanimitye of a noble kinge,/in checking Vice and fauouringe Vertue:/ Wherein is showne, the Ruyne and ouer-/throwe, of dishonest practises: with the ad-/uancement of vpright dealing./The worke of George/Whetstones Gent./[quotation one line]/ [Colophon] Imprinted at London by Richarde/Ihones, and are to be solde ouer agaynst Saint/Sepulchres Church, without Newgate./August. 20. 1578./ London, 1578.

First edition; 4to; A-M^4 = 48 leaves, the last probably blank.

The dedication to Wm. Fleetewoode, is dated July 29, 1578.

Shakespeare took the plot of *Measure for Measure* from this play or from the tale *The Rare Historie of Promos and Cassandra*, which appeared in 1582. The basis of both play and tale is in *Gli Hecatommithi*, Decade 8, Novel 5.

224. Whetstone.

An Heptameron/of Ciuill Discourses./Containing: The Christmasse Ex-/ercise of sundrie well Courted Gen-/tlemen and Gentlewomen./In whose behauiours, the better/sort, may see, a represẽtation of their own Vertues:/And the Inferiour, may learne such Rules of Ciuil Go-/uernmẽt, as wil rase out the Blemish of their basenesse:/Wherein, is Renowned, the Vertues, of a most Honou-/rable and braue mynded Gentleman./And herein, also [as it were in a Mirrour]/the Vnmaried/may see the Defectes whiche Eclipse the Glorie of Mariage:/And the wel Maried, as in a Table of Householde Lawes, may cull/out needefull Preceptes to establysh their good Fortune./A Worke, intercoursed with Ciuyll Pleasure, to reaue/tediousnesse from the Reader: and garnished with Morall Noates/to make it profitable, to the Regarder./The Reporte, of George Whetstone, Gent./[quotation one line]/ At London./Printed by Richard Iones,/at the Signe of the

Rose and the Crowne,/neare Holburne Bridge. 3 Feb. 1582./
London, 1582.

First edition; 4to; A^4, $\P^2$, B-Z^4 = 94 leaves.

The *Heptameron* is a collection of prose tales divided into seven days and one night. *The Historie of Promos and Cassandra* occupies Nii verso, to Oiii verso.

Shakespeare took the plot of *Measure for Measure* from either this or the preceding entry.

225. Lyly, John. (1553?-1606.)

¶ Euphues./The Anatomy/of Wyt./Very pleasant for all Gentle-/men to reade, and most neces-/sary to remember:/ wherein are contained the delights/that wyt followeth in his youth by the/pleasauntnesse of Loue, and the/happynesse he reapeth in/age, by/the prefectnesse of/Wisedome./¶By Iohn Lylly Master of/Arte. Oxon./Imprinted at London for/ Gabriell Cawood, dwel-/ling in Paules Church-/yarde./
London, n.d.

First edition; 4to, partly in eights; A^4, B-E^8, F-T^4 = 92 leaves.

Of this first edition only two copies are known: 1, B.M.; 2, T.C.C.

The bibliography of this book is extremely confused and we can not be sure that the copies really belong to the same issue without more comparison than has so far been made. It seems probable, however, that the first edition is the one described above, which has no colophon but the device of Thomas East as printer on the recto T4 (McK. 206), and that the copies in the British Museum and at Trinity College are the same edition. The second edition has colophon "Imprinted at London by Thomas East, for Gabriel Cawood, dwelling in Paules Church-yard, 1579," but lacks title and preliminary leaves. This apparently survives in one copy only, that belonging to Mr. White, which was formerly owned by Professor Morley. The third edition, also of 1579, has the title-page dated, and is found in two copies: 1, Bodl.; 2, T.C.C.

For a fuller account of these editions see Sinker, Robert, *English Books Printed before MDCI. in Trinity College, Cambridge*, Cambridge, 1885, pp. 204-206.

This celebrated work was referred to by Shakespeare in *I Henry IV*, II, iv, 438:

"*Falstaff:* ——for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears."

Lyly says "though the Camomill the more it is troden and pressed downe, the more it spreadeth, yet the Violet the oftner it is handeled and touched, the sooner it withereth and decayeth."

226. North, Sir Thomas. (1535?-1601?)

The Lives/of the Noble Gre-/cians and Romanes, compared/together by that graue learned Philosopher and Historiogra-/pher, Plutarke of Chæronea:/Translated out of Greeke into French by Iames Amyot, Abbot of Bellozane,/ Bishop of Auxerre, one of the Kings priuy counsel, and great Amner/of Fraunce, and out of French into Englishe, by/ Thomas North./[device]/Imprinted at London by Thomas Vautroullier dvvelling/in the Blacke Friers by Ludgate./ 1579./ London, 1579.

First edition; folio; 1 blank leaf without signature-mark, *⁶, 1 leaf without signature-mark, A-Z⁶, AA-ZZ⁶, AAA-ZZZ⁶, AAAA-ZZZZ⁶, AAAAA-FFFFF⁶ = 596 leaves. With portraits.

Shakespeare is indebted to North for the plots of all his Roman plays and for suggestions in many others. He founded *Julius Caesar* on Plutarch's lives of Caesar, Brutus, Antony, and Cicero; *Antony and Cleopatra* on the life of Antony; *Coriolanus* on the life of Coriolanus; *Timon of Athens* on the lives of Alcibiades and Antony. He took suggestions from Plutarch for passages in *Merchant of Venice*, I, i, 166, etc.; *Hamlet*, I, i, 133; *Macbeth*, III, i, 54; *Cymbeline*, II, iv, 66.

227. Montaigne, Michel de. (1533-1592.)

Essais/de Messire/Michel Seigneur/de Montaigne,/Chevalier de l'Ordre/du Roy, & Gentil-homme ordi-/naire de sa Chambre./Livre Premier/& second./[ornament]/A Bourdeaus./Par S. Millanges Imprimeur ordinaire du Roy./ M.D.LXXX./Avec Privilege du Roy./ Bordeaux, 1580.

First edition; 2 vols.; 8vo; Vol. I, 2 leaves without signature-marks, A-Z⁸, Aa-Hh⁸ = 250 leaves: Vol. II, 2 leaves without signature-marks, AAa-ZZz⁸; AAaa-SSss⁸ = 330 leaves.

Vol. II has a printer's device on title in place of the ornament and is lined off differently.

Shakespeare undoubtedly used Florio's translation of Montaigne, 1603, for the passage in *The Tempest*, II, i, which describes an imagin-

ary commonwealth; but besides this, there are parallelisms between Montaigne and Shakespeare which seem to indicate either that Shakespeare had read Montaigne in original, or had seen Florio's translation in manuscript.

228. Hall, Arthur.

Ten Books/of Homers Iliades,/translated out of/French, By Arthur/Hall Esquire/At London/Imprinted by Ralph/ Nevvberie./1581./Cum Priuilegio./ London, 1581.

First edition; 4to; black letter; A-Z⁴, Aa⁴; Bb² = 98 leaves, the first probably blank.

Five copies are known: 1, B.M.; 2, Bodl.; 3, Britwell; 4, Huntington (Britwell-Heber copy); 5, White (Huth copy).

This is the first English translation of any part of the Iliad or Odyssey, but it was made from a French version and not directly from the Greek. Shakespeare may have used this for part of the story of *Troilus and Cressida.*

229. Gosson, Stephen. (1555-1624.)

Playes/Confuted in fiue Actions,/Prouing that they are not to be suffred in/a Christian common weale, by the waye/both the Cauils of Thomas Lodge, and/the Play of Playes, written in their de-/fence, and other obiections of Players/frendes, are truely set downe/and directlye aun-/sweared./By Steph. Gosson, Stud. Oxon./[quotation 2 lines]/London/Imprinted for Thomas Gosson dwel-/ling in Pater noster row at the/signe of the Sunne./ London, [1582].

First edition; 8vo; black letter; Title and 4 leaves without signature-marks, A-G⁸ = 61 leaves.

This book gives some idea of the plays which were popular in London some years before Shakespeare came there. Gosson himself had written for the stage before entering the Church.

230. Scot, Reginald. (1538?-1599.)

The discouerie/of witchcraft,/Wherein the lewde dealing of witches/and witchmongers is notablie detected, the knauerie of coniurors, the impietie of inchan-/tors, the follie of sooth-

saiers, the impudent fals-/hood of cousenors, the infidelitie of atheists,/the pestilent practises of Pythonists, the/curiositie of figurecasters, the va-/nitie of dreamers, the begger-/lie art of Alcu-/mystrie,/The abhomination of idolatrie, the hor-/rible art of poisoning, the vertue and power of/naturall magike, and all the conueiances/of Legierdemaine and iuggling are deciphered:/and many other things opened, which/haue long lien hidden, howbeit/verie necessarie to/be knowne./Heerevnto is added a treatise vpon the/nature and substance of spirits and diuels,/&c: all latelie written/by Reginald Scot Esquire./[quotation 4 lines]/1584./ [Colophon] Imprinted at London by/William Brome./ London, 1584.

First edition; 4to in eights; black letter; A^8, B^6, C-U^8, Aa-Cc^8, $*^2$, Dd-Ss^8 = 304 leaves. *, 2 leaves, contain woodcuts.

This book was condemned to be burned by King James I, who was a believer in witchcraft. Shakespeare did not follow Scot closely, but Middleton did, in his play of *The Witch*, which was acted by Shakespeare's company though never printed until 1778.

231. Foxe, John. (1516-1587.)

An/Abridgement/of the Booke of Acts/and Monuments of/the Church:/Written by that Reuerend Father, Mai-/ster Iohn Fox: and now abridged by Timothe Bright,/Doctour of Phisicke, for such as either through/want of leysure, or abilitie, haue not the/vse of so necessary an history./[quotation/woodcut/quotation]/Imprinted at London by I. Windet, at the assignment/of Master Tim. Bright, and are to be sold at Pauls wharf,/at the signe of the Crosse-keyes, 1589./Cum gratia, & Priuilegio Regiae Maiestatis./ London, 1589.

Quarto in eights; ¶^{8}, A-Z^8, Aa-Yy^8, Zz^4 = 372 leaves, the first blank.

Shakespeare consulted this well-known book for some portions of *Henry VIII*. It is generally known as *Foxe's Book of Martyrs* and was popular for generations, as is shown by the numerous editions in the sixteenth and early seventeenth centuries. It was first issued in Latin in 1559 and reprinted in English in 1563. This abridgement in popular size was more likely to have been consulted than the complete book.

232. Lodge, Thomas. (1558?-1625.)

Scillaes/Metamorphosis:/Enterlaced/with the vnfortunate loue/of Glaucus./Whereunto is annexed the delectable discourse/of the discontented Satyre: with sundrie other/most absolute Poems and Sonnets./Contayning the detestable tyrannie of Dis-/daine, and Comicall triumph of Constan-/cie: Verie fit for young Courtiers to/peruse, and coy Dames to/remember./By Thomas Lodge of Lincolnes/Inne, Gentleman./[quotation one line/ornament]/Imprinted at London by Richard Ihones,/and are to be sold at his shop neere Holburne/bridge, at the signe of the Rose and/Crowne. 1589/ London, 1589.

First edition, first issue; 4to; black letter; 2 leaves without signature-marks, A-E^4, F^2 = 24 leaves.

Only three copies are known: 1, Bodl.; 2, V. & A.M. (Dyce copy); 3, Britwell (Lamport copy). The Britwell copy has two additional leaves (marked *) containing a dedication to Ralph Crane.

It was reissued in 1610 with a fresh title, *A most pleasant History of Glaucus and Scilla*, but with no other changes.

It undoubtedly influenced Shakespeare in writing *Venus and Adonis*, which was published four years after the first appearance of this work. Lodge borrowed largely from the French writers of the Renaissance; he also wrote several plays.

At the end of the book are "sundry sweet Sonnets," which may have had some influence on Shakespeare's sonnets, though he was more influenced by Sidney.

This work was reprinted for the Hunterian Club, Glasgow, in Vol. I of Lodge's *Works*, 1883.

233. Lodge.

Rosalynde. [in a woodcut ornament]/Euphues golden Legacie, found af-/ter his death in his cell at Sile-/xedra./ Bequeathed to Philautus/Sonnes, noursed vp with their Father in/England./Fetcht from the Canaries by T. L. Gent./ [Jeffes' device, McK. 287]/London,/Printed by Abel Jeffes for T. G[ubbin]/and Iohn Busbie. 1592./ London, 1592.

Second edition; 4to; black letter; A-P^4 = 60 leaves.

There are but three copies known: 1, B.M. (Huth copy); 2-3, Bodl.

The first edition, 1590, exists in but two copies: 1, Britwell (Heber copy, imperfect); 2, Soth., July 23, 1901, to Pickering, now untraced.

We have not been able to get an accurate title and collation of the first edition and therefore describe the second. The third edition appeared in 1596 and the fourth in 1598. All the early editions are very rare.

Shakespeare used it as the source of *As You Like It.*

The first edition is reprinted in Lodge's *Works*, Glasgow, The Hunterian Club, 1883, Vol. I.

234. Puttenham, George. (1532?-1600?)

The Arte/of English/poesie./Contriued into three Bookes: The first of Poets/and Poesie, the second of Proportion,/the third of Ornament./[device, McK. 222] At london/Printed by Richard Field, dwelling in the/black-Friers, neere Ludgate./1589./ London, 1589.

First edition; 4to; A-H^4, I^2, K-Z^4, Aa-Ll^4, Mm^2 = 136 leaves, B4 and Mm2 are blank.

This is the first book on the subject and was printed by Shakespeare's fellow-townsman, Richard Field, who printed *Venus and Adonis* four years later. On pages 48-51 Puttenham characterizes briefly a number of the English poets. He mentions Sidney's *Arcadia*, though the first edition was not published until 1590, and calls Spenser "that other gentleman who wrote the late Shepherd's Calendar." Shakespeare seems to have known Puttenham's book.

235. Marlowe, Christopher. (1564-1593.)

Tamburlaine/the Great./Who, from a Scythian Shephearde,/by his rare and woonderfull Conquests,/became a most puissant and migh-/tye Monarque./And (for his tyranny, and terrour in/Warre) was tearmed,/The Scourge of God./ Deuided into two Tragicall Dis-/courses, as they were sundrie times/shewed vpon Stages in the Citie/of London./By the right honorable the Lord/Admyrall, his/seruantes./Now first, and newlie published./[ornament]/London./Printed by Richard Iohnes: at the signe/of the Rose and Crowne neere Hol-/beorne Bridge. 1590. London, 1590.

Second edition (with Part II); 8vo; black letter; A-K^8, L^2 = 82 leaves.

The first edition also appeared in 1590 with the same title but without Part II. Part II begins on recto [F3] and runs to L2. It has no separate title but a heading "The second part of/The bloody Conquests/of mighty Tamburlaine./With his impassionate fury, for the death of/his Lady and loue faire Zenocrate: his fourme/of exhortation and discipline to his three/sons, and the maner of his own death./"

Only two copies of the second edition are known: 1, Bodl.; 2, Huntington (Roxburghe-Kemble-Devonshire copy).

Shakespeare was much influenced by Marlowe, especially in his early plays. This play was first acted in 1587 and was Marlowe's first play.

In the Second Part of *Tamburlaine*, IV, iv, the scene shows Tamburlaine in a chariot drawn by two kings with bits in their mouths; he scourges them and says:

> "Holla, ye pampered jades of Asia!
> What! can ye draw but twenty miles a day
> And have so proud a chariot at your heels!"

In *Henry IV, Part II*, II, iv, 178, etc., Pistol says:

> "And hollow pampered jades of Asia,
> Which cannot go but thirty miles a day."

236. Marlowe.

The troublesome/raigne and lamentable death of Edward the second, King of/England: with the tragicall/fall of proud Mortimer:/And also the life and death of Peirs Gauestón,/the great Earle of Cornewall, and mighty/fauorite of king Edward the second, as it was/publiquely acted by the right honorable/the Earle of Pembrooke his/seruantes./Written by Chri. Marlow Gent./[ornament]/Imprinted at London by Richard Bradocke,/for William Iones dwelling neere Holbourne conduit,/at the signe of the Gunne. 1598./

London, 1598.

Second edition; 4to; A-I^4, K^2 = 38 leaves.

The only known copy of the first edition, 1594, is in Cassel, Germany.

This play was Marlowe's latest and best; Shakespeare was undoubtedly much influenced by it in writing *Richard II*. Charles Lamb said: "The reluctant pangs of abdicating royalty in Edward 2nd furnished hints which Shakespeare scarcely improved on in his Richard 2nd."

237. Marlowe.

The Famous/Tragedy/of/the Rich Ievv/of Malta./As it was playd/before the King and/Qveene, in his Majesties /Theatre at White-Hall, by her Majesties/Servants at the Cock-pit./Written by Christopher Marlo./[device]/London;/Printed by I. B. for Nicholas Vavasour, and are to be sold/at his Shop in the Inner Temple, neere the/Church. 1633./ London, 1633.

First edition; 4to; A-I⁴, K² = 38 leaves, the first probably blank.

This play was first acted about 1588 and was a favorite on the Elizabethan stage. Apart from the general influence of Marlowe upon Shakespeare, this play was followed in many respects in the *Merchant of Venice*, although Shylock is a much more vital character than Barabas.

Although first acted more than 40 years before, this is the first edition.

238. Marlowe, Christopher, and George Chapman.

Hero and/Leander:/Begun by Christopher Marloe; and/ finished by George Chapman./[quotation one line/device, McK. 315]/At London/Printed by Felix Kingston, for Paule Linley, and/are to be solde in Paules Church-yard, at the/signe of the Blacke-beare./1598. London, 1598.

First complete edition; 4to; A-N⁴ = 52 leaves.

Only two copies are known: 1, B.M. (Lamport copy); 2, Britwell (Lamport copy).

The first edition of *Hero*, containing but two sestiads, both by Marlowe, also appeared in 1598. The only copy known to exist is the Lamport Hall copy, now in the Britwell Collection. The poem in its completed form was very popular and ran through many editions in the first half of the seventeenth century; these early editions are all very rare. We give a list of the first eight, with listed copies:

A. 1598. Marlowe only. Britwell (Lamport Hall copy).
B. 1598. With Chapman. See above.
C. 1600. 1, Bodl.; 2, Huntington (Aylesbury copy).
D. 1606. 1, B.M.; 2, Bodl. (Malone); 3, Morgan (Griswold copy); 4, Rowfant (now untraced).
E. 1609. 1, V. & A.; 2, Folger (McKee copy); 3, White.
F. 1613. 1, B.M.; 2, Britwell.

G. 1617. 1, Worcester; 2, Rylands; 3, Huntington (Huth copy); 4, Huntington (Devonshire copy).
H. 1622. 1, Chew (Cox copy); 2, Huntington (Hoe copy).
In Marlowe's part occurs the line:

"Who ever loved that loved not at first sight"

In *As You Like It*, Shakespeare says:

"Dead shepherd, now I find thy saw of might,
Who ever loved that loved not at first sight."

This is the only reference Shakespeare made to any author of his time. The only other contemporaries he mentioned were Queen Elizabeth, Lord Southampton, Lord Essex and, indirectly, King James.

239. Sidney, Sir Philip. (1554-1586.)

The/Countesse/of Pembrokes/Arcadia,/written by Sir Philippe/Sidnei./[coat-of-arms]/London/Printed for William Ponsonbie./Anno Domini, 1590./ London, 1590.

First edition; 4to; A^4, B-Z^8, AA-ZZ^8 = 364 leaves, the first blank.
On the verso of folio 311 is a blank space for an epitaph. This edition is divided into chapters by the "Over-seer of the print"; this division does not occur in the second edition, a folio, which was edited by Lady Pembroke and appeared in 1593.
In Book II, chapter 10, is found the episode of the blind king of Paphlagonia, which furnished Shakespeare with the under plot of Gloster and his two sons in *King Lear*. There is also a similar description of a bitter storm and the request of the father that he might be led to the summit of a cliff "thence to cast himself headlong to death."
Shakespeare's Sonnets 5 and 6 also contain lines suggested by the *Arcadia*.

240. Sidney.

Syr P.S./His Astrophel and Stella./Wherein the excellence of sweete/Poesie is concluded/(∴)/To the end of which are added, sundry/other rare Sonnets of diuers Noble/men and Gentlemen. (*)/London, for Thomas Newman, 1591.
London, 1591.

First edition; 4to; A-L^4 = 44 leaves.
This first edition contains a preface by Nash.
Only two copies are known: 1, B.M. (Grenville copy); 2, T.C.C.

Lownes issued an unauthorized edition in the same year without date and collating A-K⁴; three copies of this are known: 1, Bodl.; 2, Huntington (Britwell copy); 3, White.

Newman reissued the book later in 1591 at the request of the Sidney family, without the preface and with some revision; three copies of this are recorded: 1-2, B.M.; 3, Huntington (Bright-Corser-Huth copy).

Macbeth's speech on sleep, II, ii, 36-40, resembles the first four lines of Sidney's Sonnet on sleep.

241. Spenser, Edmund. (1552-1599.)

The Faerie/Queene./Disposed into twelue books,/Fashioning/XII. Morall vertues./[device, McK. 242]/London/Printed for William Ponsonbie./1590.

[With]

The Second Part of the/Faerie Queene./Containing/The Fourth,/Fifth, and/Sixth Bookes./By Ed. Spenser./[device, McK. 222]/Imprinted at London for William/Ponsonby. 1596. London, 1590-96.

First edition; 2 vols; 4to in eights; Vol. I, A-Z⁸, Aa-Pp⁸, Qq⁴ = 308 leaves: Vol. II, A-Z⁸, Aa-Ii⁸, Kk⁴ = 260 leaves.

The earlier copies printed have blank spaces on pp. 332 and 601-606; some copies contain 4 unpaged leaves at end with all the complimentary sonnets. Vol. I was probably printed by J. Wolfe and Vol. II by R. Field.

Vol. I contains Books 1-3 and Vol. II, Books 4-6; this is all that ever appeared except two cantos of "Mutabilitie," which were first included in the edition of 1609. In Book 3, Canto 1, Spenser devotes five stanzas, Nos. 34-38, to the story of Venus and Adonis.

The story of Lear is told in Book 2, Canto 10, stanzas 26-32, and Shakespeare followed this version in calling his heroine "Cordelia" instead of "Cordilla" and in making her die by hanging.

242. Fian, Doctor.

Newes from Scotland./Declaring the damnable life of Doc-/tor Fian a notable Socerer, who was burned/at Edenbrough in Ianuarie last./1591./Which Doctor was register to the deuill,/that sundrie times preached at North Baricke/Kirke, to the number of notorious/Witches./With the true

examinations of the said Doctor and/witches, as they vttered them in the presence/of the Scottish king./Discouering how they pretended to bewich and/drowne his Maiestie in the sea coming from Den-/marke, with such other wonderfull matters/as the like hath not bin heard/at anie time./Published according to the Scottish copie. [ornament]/Printed for William Wright./ London, [1591].

Quarto; black letter; A-C⁴ = 12 leaves.

There are two other undated editions by the same printer; it is not certain which is the earliest.

One edition is found at the Bodleian, another at Lambeth Palace and the third in the library of Mr. White (Tyssen-Scott-Brand-Freeling-Corser-Huth copy).

No copy of an original Scottish edition is known.

In *Newes from Scotland* one of the accused witches confessed that a cat was "convaid into the middest of the sea by all those witches sailing in their riddles or sieves," the said cat being part of an incantation to destroy the King and Queen of Scotland, who were sailing home from Norway.

Shakespeare doubtless had this in mind in *Macbeth* where he says:

"*First Witch* . . . : Her Husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, I'll do."

The death of Dr. Fian was one of the persecutions for witchcraft which occurred in Scotland under James I, who was a most notable witch finder.

243. Harington, Sir John. (1561-1612.)

Orlando/Furioso/in English/Heroical Verse, by/Iohn Haringtō/Esquire/[quotation 2 lines]./ [Colophon] Imprinted at London by/Richard Field dwelling in the Black-/friers by Ludgate./1591./ London, 1591

First edition; small folio; ¶⁸, A-Z⁶, Aa-Nn⁶, Oo⁴ = 228 leaves, including engraved title and 46 full-page copper-plates.

The plates are copied from an Italian edition but differ from the Italian and are much coarser. In one copy they are colored by hand; it

is possible that they were done as a sample, for Collier (*Rare Books*, Vol. I, p. xxii) says that there was a project on hand in 1593 to print an edition with colored plates. The engraved title-page is by T. Cockson. The book is dedicated to Queen Elizabeth.

Shakespeare, in *Much Ado about Nothing*, adopted an incident from this poem of Ariosto's, the maid who impersonated her mistress at the window. There are also incidents in *The Tempest* which may be traced to this work.

244. Troublesome Reign of King John, Part One.

The/Troublesome Raigne/of Iohn King of England, with the dis-/couerie of King Richard Cordelions/Base sonne (vulgarly named, The Ba-/stard Fawconbridge): also the/death of King Iohn at Swinstead/Abbey./As it was (sundry times) publikely acted by the/Queenes Maiesties Players, in the ho-/nourable Citie of/London./[device]/Imprinted at London for Sampson Clarke,/and are to be solde at his shop, on the backe-/side of the Royall Exchange./1591./ London, 1591.

First edition; 4to; black letter; A-G^4 = 28 leaves.

Only two copies are known: 1, T.C.C.; 2, Huntington (Perry copy).

The second part also appeared in 1591 (see next entry).

The first and second parts were reprinted together in 1611 and have "Written by W. Sh." on title, and the third edition, 1622, has the full name "by W. Shakespeare." This play is the original of Shakespeare's *King John*, which follows it closely, almost scene for scene. He adopted the general plot, most of the characters and occasional lines from the earlier play. The commercial value of Shakespeare's name is shown by the fraudulent use of his initials in the second edition and the actual use of his name in the third. Shakespeare's *King John* was not printed until it appeared in the First Folio, 1623.

245. Troublesome Reign of King John, Part Two.

The/Second part of the/troublesome Raigne of King/Iohn, conteining the death/of Arthur Plantaginet,/the landing of Lewes, and/the poysning of King/Iohn at Swinstead/Abbey./ As it was (sundry times) publikely acted by the/Queenes Maiesties Players, in the ho-/nourable Citie of/London./[ornament]/Imprinted at London for Sampson Clarke,/and are

to be solde at his shop, on the backe-/side of the Royall Exchange./1591./ London, 1591.

First edition; 4to; black letter; A-E⁴ = 20 leaves.

There are but two copies known of the first edition of this second part of the pre-Shakespearian *King John:* 1, T.C.C.; 2, Huntington (Perry copy).

246. Troublesome Reign of King John.

The/First and second Part of/the troublesome Raigne of/John King of England./With the discouerie of King Richard Cor-/delions Base sonne (vulgarly named, The Bastard/ Fawconbridge:) Also, the death of King Iohn/at Swinstead Abbey./As they were (sundry times) lately acted by/the Queenes Maiesties Players./Written by W. Sh./[ornament]/ Imprinted at London by Valentine Simmes for Iohn Helme,/ and are to be sold at his shop in Saint Dunstons/Churchyard in Fleetestreet./1611./ London, 1611.

Second edition; 4to; A-L⁴, M² = 46 leaves, the last blank.

247. Troublesome Reign of King John.

The/First and second Part of/the troublesome Raigne of/Iohn King of England./With the discouerie of King Richard Cor-/delions Base sonne (vulgarly named, the Bastard/ Fauconbridge:) Also the death of King/Iohn at Swinstead Abbey./As they were (sundry times) lately acted./Written by W. Shakespeare./[device]/London,/Printed by Aug. Mathewes for Thomas Dewe, and are to/be sold at his shop in St. Dunstones Church-/yard in Fleet-street, 1622./ London, 1622.

Third edition; 4to; A-L⁴, M² = 46 leaves.

In this edition the publisher has made full use of Shakespeare's name, although it is not the genuine play by him.

248. Daniel, Samuel. (1562-1619.)

Delia./Contayning certayne/Sonnets: vvith the/complaint of/Rosamond./[quotation 2 lines]/At London,/Printed by

I. C. for Si-/mon Waterson, dwelling in/Paules Churchyard at/the signe of the Crowne./1592. London, 1592.

First edition; 4to; A^2, B-G^4, H^2, Bb-Ff^4, G^2 = 50 leaves.

The bibliography of these two poems is not yet settled and it is practically impossible to tell which copy belongs to which edition without a line for line comparison. All early editions of both poems are rare. *Delia* first appeared in 1592 and was reprinted within the year; the above edition is considered the first and has 50 sonnets, the second has 54. *Rosamond* also appeared first in 1592 and ran through three editions in the year. The above edition is *Rosamond* C; all three editions collate differently.

Shakespeare was much influenced by *Rosamond* and traces of it appear in *Lucrece*, *A Lover's Complaint* and *Romeo and Juliet*. The subjects are of the same nature and are treated in much the same manner. Shakespeare's sonnets also owe a great deal to Daniel, especially to *Delia*, and there are lines in *Twelfth Night* which are an echo of that poem.

249. Greene, Robert. (1560?-1592.)

Pandosto/The Triumph/of Time./VVherein is discovered/by a pleasant Historie, that although by the/meanes of sinister fortune Truth may be con-/cealed, yet by Time in spite of fortune it/is most manifestly revealed./Pleasant for age to avoyd drousie thoughts, profitable/for youth to eschue other vvanton pastimes, and/bringing to both a desired content./[quotation one line]/By Robert Greene Maister of Artes in Cambridge./[quotation one line,/ornament]/Imprinted at London for I. B. dwelling at the signe of the/Bible, neare vnto the North doore of Paules./1592./ London, 1592.

Second edition; 4to; A-G^4 = 28 leaves.

This was a very popular tale, which first appeared in 1588 and was reprinted 14 times before 1700, generally with the title *Dorastus and Fawnia*. The first edition exists in one imperfect copy only, which is in the British Museum. The edition here described is also known by one copy only, which is perfect and belongs to Mr. White.

Shakespeare used this as the plot of his *Winter's Tale*.

250. Kyd, Thomas. (1557?-1595?)

The [in an ornament]/Spanish Trage-/die, Containing the

lamentable/end of Don Horatio,/and Bel-imperia:/with the pittifull death of/olde Hieronimo./Newly corrected and amended of such grosse faults as/passed in the first impression./[device, McK. 343]/At London/Printed by Edward Allde, for/Edward White. London, n.d.

Earliest known edition; 8vo; A-K^4, L^2 = 42 leaves.

Only one copy is known, that in the British Museum.

Although obviously not the first edition, this is the earliest known. The first dated (1594) exists in one copy only, that at Goettingen University.

This was one of the most popular plays of the period and ran through many editions before 1640. The success of this play probably induced and influenced the writing of *Titus Andronicus*, which has many points of resemblance.

250a. Drayton, Michael. (1563-1631.)

Ideas/Mirrour./Amours/In Quatorzains./[quotation one line]/At London,/Printed by Iames Roberts, for Nicholas/Linge. Anno 1594/ London, 1594.

First edition; 4to; A^2, B-G^4, H^2 = 28 leaves.

Only two copies are known: 1, Britwell (Heber copy); 2, White.

Drayton's sonnet sequence ran through four early editions, differing largely in contents. It was finally reprinted in 1619 containing 64 sonnets, some from each of the preceding editions and 10 new ones. The first edition contained only 51 sonnets.

251. The First Part of the Contention.

The/First part of the Con-/tention betwixt the two famous Houses of Yorke/and Lancaster, with the death of the good/Duke Humphrey:/And the banishment and death of the Duke of/Suffolke, and the Tragicall end of the proud Cardinall/of VVinchester, vvith the notable Rebellion/of Iacke Cade:/And the Duke of Yorkes first claime vnto the/Crowne./[device, McK. 299]/London/Printed by Thomas Creed, for Thomas Millington,/and are to be sold at his shop vnder Saint Peters/Church in Cornwall./1594./ London, 1594.

First edition; 4to; A-H^4 = 32 leaves.

Three copies are known: 1, Bodl. (Tyssen-Heber copy); 2, Elham Church; 3, Folger (Mostyn-Perry copy).

The second edition appeared in 1600 and the third in 1619 as the first part of *The Whole Contention between Lancaster and York.*

It was finally included in a revised form in the First Folio, 1623 as the second part of Henry VI. It is generally agreed that Shakespeare is responsible for a large portion of the revisions as the play appears in the First Folio, but authorities differ as to the original author or authors of the *First Part of the Contention* and as to the amount of work which Shakespeare put into the completed form. The same problems occur in regard to the *True Tragedy of Richard Duke of York.*

252. The First Part of the Contention.

The/First part of the Con-/tention betwixt the two famous hou-/ses of Yorke and Lancaster, with the/death of the good Duke/Humphrey:/And the banishment and death of the Duke of/Suffolke, and the Tragical end of the prowd Cardinall/of Winchester, with the notable Rebellion of/Iacke Cade:/And the Duke of Yorkes first clayme to the/Crowne./[Simmes' device]/London/Printed by Valentine Simmes for Thomas Millington, and/are to be solde at his shop vnder S. Peters church/in Cornewall./1600./ London, 1600.

Second edition; 4to; A-H^4 = 32 leaves.

Five copies are known: 1-2, Bodl.; 3, T.C.C.; 4, Huntington (Bridgewater copy); 5, Huntington (Devonshire copy).

253. The True Tragedy of Richard Duke of York.

The true Tragedie of Richard/Duke of Yorke, and the death of/good King Henrie the Sixt,/with the whole contention betweene/the two Houses Lancaster/and Yorke, as it was sundrie times/acted by the Right Honoura-/ble the Earle of Pem-/brooke his seruants./[device, McK. 302]/Printed at London by P.S[hort] for Thomas Milling-/ton, and are to be sold at his shoppe vnder/Saint Peters Church in/Cornwal. 1595./ London, 1595.

First edition; 8vo; A-E^8 = 40 leaves.

Only one copy is known: the Pegge-Chalmers copy now in the Bodleian.

This is an earlier form of the play which appears in the First Folio as the third part of *Henry VI.* The original author or authors are not definitely known, but it is generally considered that it was revised by Shakespeare and Marlowe about 1592 and that it is this revision which was printed in 1595 and again in 1600 and 1619 (as the second part of *The Whole Contention.*) Some time after 1592, Shakespeare a second time worked over the material and this last revision was published in the First Folio as the third part of *Henry VI.*

254. The True Tragedy of Richarde Duke of Yorke.

The/True Tragedie of/Richarde Duke of/Yorke, and the death of good/King Henrie the sixt:/VVith the whole contention betweene the two/Houses, Lancaster and Yorke; as it was/sundry times acted by the Right/Honourable the Earle/ of Pembrooke his/seruantes./[ornament]/Printed at Londou [*sic*] by W. W[hite]/for Thomas Millington,/and are to be sold at his shoppe vnder Saint/Peters Church in Cornewall./ 1600./ London, 1600.

Second edition; 4to; A-H^4 = 32 leaves.

255. The Whole Contention Between Lancaster and York.

The/Whole Contention/betweene the two Famous/Houses, Lancaster and/Yorke./With the Tragicall ends of the good Duke/Humfrey, Richard Duke of Yorke,/and King Henrie the/sixt./Diuided into two Parts: And newly corrected and/ enlarged. Written by William Shake-/speare, Gent./[Heb Ddieu device]/Printed at London, for T. P[avier]/ London, [1619].

Third edition; 4to; A-Z^4, Aa^4, Bb^2 = 98 leaves, Bb2 blank.

This is the third edition of the two plays which were first printed in 1594 and 1595 as *The First Part of the Contention between York and Lancaster* and *The True Tragedy of Richard Duke of York.* In a revised form, they appeared in the First Folio as the last two parts of *Henry VI.* See No. 118.

256. Peele, George. (1558?-1597?)

The/Battell/of Alcazar, fought/in Barbarie, betweene Se-

bastian king/of Portugall, and Abdelmelec king/of Marocco. With the/death of Captaine/Stukeley./As it was sundrie times plaid by the Lord high Admi-/rall his seruants./[Allde's device]/Imprinted at London by Edward Allde for Richard/ Bankworth, and are to be solde at his shoppe in/Pouls Church-yard at the signe of the/Sunne. 1594./ London, 1594.

First edition; 4to; A-F⁴, G² = 26 leaves, the last blank.

In this play on the recto of C3 are the following lines:

"Feed then and faint not, fair Calypolis"

and

"Feed and be fat, that we may meete the foe."

In *Henry IV, Part II*, II, iv, Pistol, among other bits from various plays, says:

"Feed and be fat, my fair Callipolis."

257. The Taming of a Shrew.

A/Pleasant Conceited/Historie, called The taming/of a Shrew./As it was sundry times acted by the/Right honorable the Earle of/Pembrook his seruants./[device]/Printed at London by Peter Short and/are to be sold by Cutbert Burbie, at his/shop at the Royall Exchange./1594./ London, 1594.

First edition; 4to; A-F⁴, G² = 26 leaves.

The only known copy is now the property of Mr. Huntington. It has belonged successively to Malone, Inglis, Heber and the Duke of Devonshire. Hazlett says it probably belonged to A. Pope and was offered in Longman's Catalogue, 1817.

This is the first edition of the source play from which Shakespeare drew the Induction and the plot of Katherine and Petruchio for his *Taming of the Shrew*. It was reprinted in 1596 and 1607.

258. The True Tragedy of Richard Third.

The/True Tragedie of Ri-/chard the third:/Wherein is showne the death of Edward the/fourth, with the smothering of the two/yoong Princes in the Tower:/With a lamentable ende of Shores wife, an example/for all wicked women./And lastly, the coniunction and ioyning of the two noble/Houses,

Lancaster and Yorke./As it was played by the Queenes Maiesties/Players./[Creede's device]/London/[Printed by Thomas Creede, and are to be sold by/William Barley, at his shop in Newgate Market, neare/Christ Church doore. 1594./ London, 1594.

First edition; 4to; A-H⁴, I² = 34 leaves, the first probably blank.

Only three copies are known: 1, Folger; 2, Huntington (Rhodes-Dent-Devonshire copy); 3, Pforzheimer (Perkins-Britwell copy).

This anonymous play was first acted about 1591 and Shakespeare probably used it as a rough basis for parts of his play of *Richard III*.

Shakespeare's play, V, iv, 7-13, reads:

"*King R.:* A horse! a horse! my kingdom for a horse!
Cate: Withdraw, my lord; I'll help you to a horse.
King R.: Slave, I have set my life upon a cast,
And I will stand the hazard of the die:
I think there be six Richmonds in the field;
Five have I slain today instead of him.
A horse! a horse! my kingdom for a horse!"

The corresponding lines in the source play read:

"*King:* A horse, a horse, a fresh horse.
Page: A flie my Lord, and save your life.
King: Flie villaine, looke I as tho I would flie, no first shall this dull and senceless ball of earth receive my bodie cold and void of sence, you watery heavens rowle on my gloomy day, and darksome cloudes close up my cheerfull sownde, downe is thy sunne Richard, neuer to shine againe."

259. Maroccus Extaticus.

Maroccus Extaticus./Or,/Bankes/Bay Horse in/a Trance./ A Discourse set downe in a merry Dialogue, between/Bankes and his beast: Anatomizing some abu-/ses and bad trickes of this age./Written and intituled to mine Host of the Belsauage, /and all his honest Guests./By Iohn Dando the wierdrawer of Hadley, and Harrie Runt,/head Ostler of Bosomes Inne./[ornament]/Printed for Cuthbert Burby./1595./ London, 1595.

First edition; 4to; A-C⁴, D² = 18 leaves, the first blank. With a woodcut of Bankes and his horse on A4 verso.

Four copies are known: 1, B.M. (Heber-Daniel-Tite copy); 2,

Bodl.; 3, Britwell; 4, White (Gordonstoun-Midgely-Bindley-Perry-Jolley-Corser-Huth copy).

It is probable that Bankes' horse was first exhibited in London about 1590. The first notice is in a manuscript copy of one of Dr. Donne's Satires dated 1593 (B.M., Harl. MSS., No. 5110). The horse and his master are mentioned in many books of the period.

It is said that they were both burned alive in Rome as wizards.

Shakespeare alludes to this horse in *Loves Labors Lost*, I, ii, 53, etc.

"*Moth:* Why, sir, is this such a piece of study? . . . How easy it is to put years to the word three, and study three years in two words, the dancing horse will tell you."

260. Morley, Thomas. (1557-1604?)

Altus./Of/Thomas Morley/The First Booke of/Balletts./To/Five Voyces./[device, McK. 305]/In London/By Thomas Este./CIↃ. IↃ.XC. V./ London, 1595.

First edition; 4to; [A]², B-D,⁴ E² = 16 leaves.

Issued in five parts for Cantus; Altus; Tenor; Bassus; and Quintus. Each part has title, pagination and signatures the same except for the name of the part at top of title.

In *Taming of the Shrew*, IV, i, there is an allusion to the madrigal beginning, "Fyer Fyer, my hart." Grumio says, "O, ay, Curtis, ay; and therefore fire, fire; cast on no water."

261. Plautus, Titus Maccius. (254?-184 B. C.)

Menaecmi./¶A Pleasant and fine Con-/ceited Comædie, taken out of the most ex-/cellent wittie Poet Plautus:/Chosen purposely from out the rest, as least harmefull, and/yet most delightfull./Written in English, by W. W./[device, McK. 299]/London/Printed by Tho. Creede,/and are to be sold by William Barley, at his/shop in Gratious streete./1595./ London, 1595.

First edition; 4to; A-E⁴, F² = 22 leaves, the first and last blank.

Five copies are known: 1, B.M.; 2, Bodl.; 3, Huntington (Bridgewater copy); 4, Huntington (Devonshire copy); 5, Jones (Huntington copy).

Although this is the first edition, it was circulated in manuscript for some time before it was printed and Shakespeare may have seen the

manuscript before he wrote *The Comedy of Errors*, which is generally considered to be as early as 1594. It is also possible that he may have read Plautus in the original at school. The plot of *The Comedy of Errors* is undoubtedly taken from Plautus.

262. Silvayn, Alexander.

The Orator:/Handling a hundred seuerall Dis-/courses, in forme of Declamations: Some/of the Arguments being drawne from Titus/Liuius and other ancient Writers, the rest of/the Authors owne inuention: Part of which/are of matters happened in/our Age./Written in French by Alexander Siluayn,/ and Englished by L. P./[device]/London/Printed by Adam Islip./1596./ London, 1596.

First edition; 4to in eights; A⁴, B-Z⁸, Aa-Ee⁸, Ff⁴ = 224 leaves, the first probably blank.

It is considered probable that Anthony Munday used L[azarus] P[yott] as a pen name in some of his translations.

On page 400 is Declamation 95, "Of a Jew who would for his debt have a pound of the flesh of a Christian." Shakespeare had probably written or was writing *Merchant of Venice* by the time this book was published, but he may have known Silvayn's book in the original French edition, 1575.

The story first appeared in Giovanni Fiorentino's *Il Pecorone*, 1554, whence Silvayn took it. Some of the incidents in Shakespeare are not found in Silvayn but do appear in *Il Pecorone*.

263. The Famous Victories of Henry the Fifth.

The/Famous Vic-/tories of Henry the/fifth:/Containing the Honou-/rable Battell of Agin-court:/As it was plaide by the Queenes Maiesties/Players./[Creede's device]/London/ Printed by Thomas Creede, 1598./ London, 1598.

First edition; 4to; black letter; A-F⁴, G² = 26 leaves.

Only two copies are known: 1, Bodl.; 2, Huntington (Devonshire copy).

This is the source play which Shakespeare probably consulted in writing the two parts of *Henry IV* and *Henry V*, although he drew more from Holinshed's *Chronicle*. This earlier play was acted before 1590 but not printed until 1598; it was reprinted in 1617.

264. The Famous Victories of Henry the Fifth.

The/Famous Vic-/tories of Henry/The fifth./Containing/ the Honourable Battell of/Agin-Court./As it was Acted by the Kinges Maiesties/Seruants./[ornament]/London/Imprinted by Barnard Alsop, dwelling/in Garter place in Barbican./1617./ London, 1617.

Second edition; 4to; A-F⁴, G² = 26 leaves.

Five copies are traced: 1, B.M.; 2, Bodl.; 3, T.C.C.; 4, Folger; 5, White (Mostyn copy).

Some copies of the book have a different imprint; the title is the same above the imprint, which reads: "London,/Imprinted by Barnard Alsop, and are to be sold by/Tymothie Barlow, at his shop in Paules Church-yard, at the Signe of the Bull-head./1617." There is no reason to suppose that one state is earlier than the other.

There are four copies known of this imprint: 1, B.M.; 2, Bodl.; 3, Huntington (Devonshire copy); 4, Rosenbach (Perry copy).

265. Montemayor, George de. (1520?-1561.)

Diana/of George of/Montemayor:/Translated out of Spanish into English by Bartholomew/Yong of the Middle/ Temple Gentleman/[ornament]/At London,/Printed by Edm. Bollifant,/Impensis G. B[ishop?]/1598./ London, 1598.

First edition in English; folio; a⁴, A-Z⁶, Aa-Rr⁶, Ss⁸ = 252 leaves. Dedicated to Lady Rich, the original of Sidney's "Stella."

Young says in his preface: "This has lain by me finished sixteen years." The original was published in Valencia, n.d. [c. 1560]. A French translation was issued in Paris in 1587, which Shakespeare may have read or he may have seen Young's translation in manuscript. The story of the shepherdess Felismena, on page 54, etc., is certainly the source of the story of Proteus and Julia in *Two Gentlemen of Verona*, while *Twelfth Night* also shows points of resemblance.

266. Solimon and Perseda.

The/Tragedie/of Solimon and/Perseda./Wherein is laide open, Loues/constancie, Fortunes incon-/stancie, and Deaths/ Triumphs./[ornament]/At London/Printed by Edward Allde, for/Edward White, and are to be solde at/the little

North doore of Paules Church,/at the signe of the Gun./ [Colophon] Imprinted at London for Edward/White, and are to be sold at his shop, at the/little North doore of S. Paules Church/at the signe of the Gunne. 1599./ London, 1599.

First edition, first issue; 8vo in fours; A-H⁴, I² = 34 leaves.

The second issue has a new title-page, with "Newly corrected and amended" on it, otherwise it is the same as the first issue. A very clever facsimile appeared about 1812 which is sometimes mistaken for the genuine. At the bottom of the verso of the title *should* be a line stating that this reprint was made by James Smeeton, but this line has been removed in most copies and the title is either cropped or mended in the lower margin.

In *King John*, I, i, Shakespeare refers to the character of Basilisco in this play:

"*Lady Faulconbridge:* What means this scorn, thou most untoward knave?

Bastard: Knight, knight, good mother, Basilisco-like."

Basilisco is a braggart character like Parolles, Pistol, and Falstaff. There are also reminiscences of *Solimon and Perseda* in *Merchant of Venice* and *Othello*.

267. Storer, Thomas. (1571-1604.)

The/Life and Death/of Thomas Wolsey/Cardinall./Diuided into three parts:/His/Aspiring,/Triumph, and Death./ By Thomas Storer Student of Christ-/church in Oxford./[ornament]/At London/Printed by Thomas Dawson./1599./ London, 1599.

First edition; 4to; A-K⁴ = 40 leaves. E4 and K4 are blank.

Shakespeare must have read this book before writing *Henry VIII*, for Storer says:

> "And had the dutie to my God bin such,
> As it was faithful seruing to the King,
> Then had my conscience free from feare or touch,
> Mounted aloft on Cherubins swift wing,
> In holy consort borne a Part to sing."

Henry VIII, III, ii, 455-457:

> "Had I but served my God with half the zeal
> I served my king, He would not in mine age
> Have left me naked to mine enemies."

268. Jones, Robert.

The/First Booke/of Songes or Ayers of/foure parts with Ta-/bleture for the Lute./So made that all the/parts together, or either of/them seuerally may be song/to the Lute, Orpherian/or Viol de gambo./Composed by Robert Iones./[quotation one line]/Printed by Peter Short with the assent/of Thomas Morley, and are to be sold at the/signe of the Starre on Bredstreet hill./1600./ London, 1600.

First edition; folio; A^2, B-F^4, $G^2 = 24$ leaves.

Only two copies are known: 1, B.M. (lacking title, dedication and address to the reader); 2, White (Watson-Sharpe-Craig-Halliwell copy, lacking D^2, D^4, G^1, G^2).

Song 13 is quoted with some variations by Shakespeare in *Twelfth Night*, II, iii:

"*Sir Toby:* Farewell, dear heart, since I must needs be gone.
Clown: His eyes do show his days are almost done," etc.

269. Huon of Bordeaux.

The/Ancient,/Honorable, Famous,/and delightfull Historie of Huon of/Bordeaux, one of the Peeres of/Fraunce, and Duke of Guyenne./Enterlaced with the loue of many La-/dies, as also the fortunes and aduentures of Knights/errant, their amorous Seruants./Being now the Third time imprinted, and the rude Eng-/lish Corrected and amended./[ornament]/London/. Printed by Thomas Purfoot, and are to be sould by/Edward White, at his shop at the little North dore/of Poules at the signe of the Gunne. 1601. London, 1601.

Third edition; 4to in eights; black letter; ¶^{2}, A-Z^8, Aa-Ss^8, Tt^4, $Uu^2 = 336$ leaves.

The first edition appeared in 1534 and the only known copy belongs to Lord Crawford; it was reprinted for the Early English Text Society in 1883-85, with an introduction by Sir Sidney Lee. The second edition was printed in 1570 but no copy is now known. Four copies of the third edition can be located: 1, B.M.; 2, Bodl.; 3, Rylands; 4, White (Britwell copy).

The name Oberon as king of the fairies is first found in this romance of the time of Charlemagne but Shakespeare's fairies in *Midsummer*

Night's Dream are very different beings from the warrior knights of the old French tales.

270. Jacke Drums Entertainment.

Iacke Drums Enter-/tainment:/Or/The Comedie/Of Pasquill and Katherine./As it hath bene sundry times plaide by the/Children of Powles./[Creede's device, McK. 299]/At London/Printed for Richard Olive, dwelling in Long/Lane. 1601./ London, 1601.

First edition; 4to; A-I^4 = 36 leaves, the last probably blank.

Shakespeare refers to this play in *All's Well that Ends Well*, III, vi, 36-42.

"*2. Lord.* O, for the love of laughter, let him fetch his drum; . . . if you give him not John Drum's entertainment, your inclining cannot be removed."

271. Florio, John. (1553?-1625.)

The/Essayes/Or/Morall, Politike and Millitarie/Discourses/of/Lo: Michaell de Montaigne,/[4 lines]/The first Booke/First written by him in French./And/now done into English/By/Iohn Florio./Printed at London by Val. Sims for Edward Blount dwelling/in Paules churchyard. 1603./ London, 1603.

First edition in English; folio; A^8, ¶^{2}, B-Q^6, R^4, S-Z^6, Aa-Zz^6, Aaa-Kkk^6 = 338 leaves.

Shakespeare was familiar with this book and his description of the natural Commonwealth in *Tempest*, II, i, 145-164, is taken from it. The theory that Florio was the original of Holofernes in *Loves Labors Lost* is now generally rejected.

There is a copy of this work in the British Museum with Shakespeare's name in it, but it is generally considered that it is a spurious signature.

272. Harsnet, Samuel. (1561-1631.)

A/Declaration of egregi-/ous Popish Impostures, to withdraw the/harts of her Maiesties Subiects from their/allegeance, and from the truth of Christian Religion/professed in

England, vnder the pretence of/casting out deuils./Practised by Edmunds, alias/Weston a Iesuit, and diuers Romish/Priests his wicked associates./Where-vnto are annexed the Copies of the/Confessions, and Examinations of the parties themselues,/which were pretended to be possessed, and dispossessed,/taken vpon oath before her Maiesties/Commissioners, for causes Eccle-/siasticall./[ornament]/At London/Printed by Iames Roberts, dwelling in/Barbican. 1603./
London, 1603.

First edition; 4to; A-Z⁴, Aa-Nn⁴, Oo² = 146 leaves.

This account of the casting out of devils by the Roman Catholic priests in 1585-86 contains a number of names of devils, some of which Shakespeare used in *King Lear*, III, iv and vi; and IV, i:

"*Edgar:* This is the foul fiend *Flibbertigibbet.*

Edgar: Peace, *Smulkin;* peace, thou fiend!
The Prince of darkness is a gentleman:
Modo he's called, and *Mahu.*

Edgar: . . . five fiends . . . as *Obdicut, Hobbididance, Mahu, Modo, Flibbertigibbet.*

Edgar: Frateretto calls me."

273. The True Chronicle History of King Leir.

The/True Chronicle Hi-/story of King Leir, and his three/daughters, Gonorill, Ragan,/and Cordella./As it hath bene diuers and sundry/times lately acted./[ornament]/London,/Printed by Simon Stafford for Iohn/Wright, and are to bee sold at his shop at/Christes Church dore, next Newgate-/Market. 1605./
London, 1605.

First edition; 4to; A-I⁴ = 36 leaves.

Five copies are known: 1, B.M.; 2, Folger (Huth copy); 3, Huntington (Rowfant-Church copy); 4, Rosenbach (Perry copy); 5, Mostyn (now untraced).

This is the anonymous source play, first acted in 1594, on which Shakespeare based his *King Lear.* This play is itself based on Holinshed

and follows the early versions of the tale in finally replacing Lear on his throne by the aid of Cordelia and the King of France.

274. Caesar and Pompey.

The/Tragedie/of/Caesar and Pompey/or/Caesars/Reuenge./[Eld's device, McK. 320]/At London/Imprinted by G. E[ld] for Iohn Wright, and are to bee/sould at his shop at Christ-church Gate./ London, [c. 1606].

First edition, first issue; 4to; A-I^4 = 36 leaves.

Only three copies are known: 1, V. & A.M. (Dyce copy); 2, Huntington (Devonshire copy); 3, Huth (now untraced).

The second issue, dated 1607, differs only in the title-page which reads: "The/Tragedie/of/Caesar and Pompey./Or/Caesars/Reuenge./ Priuately acted by the Sudentes [*sic*] of Trinity/College in Oxford./At London/Imprinted for Nathaniel Fosbrooke and Iohn Wright, and are to be sould in Paules Church-yard at the/signe of the Helmet./1607." Copies of this are found: 1, B.M.; 2, Bodl.; 3, White.

The play was doubtless written by 1594 and is the play referred to by Henslowe. It may have served as a source play for Shakespeare and is perhaps the play referred to by Polonius in *Hamlet*, III, ii, 108.

275. Ravenscroft, Thomas. (1592?-1635?)

Deuteromelia:/Or/The Second part of/Musicks melodie, or/melodius Musicke./Of/Pleasant Roundelaies;/K. H. mirth, or/Freemens Songs./And/such delightfull Catches./ [quotation 7 lines]/London:/Printed for Thomas Adams, dwelling in/Paules Church-yard at the signe/of the white Lion. 1609./ London, 1609.

First edition; 4to; A-F^4 = 24 leaves, A1 blank except for signature-mark, F4 probably blank.

Four copies are known: 1, B.M.; 2, Bodl.; 3, Huth (now untraced); 4, White.

Ravenscroft was a graduate in music at Cambridge before he was fifteen. This volume, as its title indicates, was the Second Part of *Pammelia*, 1609, which was the first English collection containing Rounds or Catches. It is the first appearance in print of No. 10, "Hold thy peace, thou knave," snatches from which are sung by Sir Toby Belch in *Twelfth Night*, which was written about 1600-01. This collection also contains the earliest version of "Three Blind Mice."

276. Virginia.

A/True Decla-/ration of the/estate of the Colonie in/Virginia,/With a confutation of such scan-/dalous reports as haue tended to the dis-/grace of so worthy an enterprise./Published by aduise and direction of the/Councell of Virginia./[device]/London,/Printed for William Barret, and are to be sold/at the blacke Beare in Pauls Church-yard./1610./

London, 1610.

First edition; 4to; A-I^4 = 36 leaves, A1 blank except for signature-mark.

In all probability Shakespeare read this or some other account of the Bermudas before writing *The Tempest*, where, in I, ii, he refers to "The still vexed Bermoothes." A fleet of nine vessels under command of Sir Thomas Gates sailed for Virginia in May, 1609, and Gates' own ship was separated from the others by a storm and driven ashore on Bermuda. After nine months there, the party sailed for Virginia in two pinnaces which they had built on the island.

Another book on the same subject with which he may have been familiar is *A discovery of the Bermudas, otherwise called the Isle of Devils.*

277. A Mirrour for Magistrates.

A/Mirrour/for Magi-/strates:/Being a True Chronicle/Historie of the Vntimely/falles of such vnfortunate Princes and men of note,/as haue happened since the first entrance of Brute/into this Iland, vntill this our/latter Age./Newly enlarged with a last/part, called A Winter nights Vision, being an addition/of such Tragedies, especially famous, as are exempted/in the former Historie, with a Poem annexed,/called Englands Eliza./[device, McK. 274]/At London/Imprinted by Felix Kingston./1610./ London, 1610.

First collected edition; 4to in eights; A^8, B^2, C-Z^8, Aa-Zz^8, Aaa-Kkk^8, Lll^6 = 448 leaves.

This is the first collected edition of all three parts of this well-known collection of poems on the history of England, from the earliest mythical times to the reign of Richard III. The various parts were very popular and ran through many editions in the sixteenth century. Shakespeare was familiar with it and used the story of Queen Cordila for

some points in *King Lear*. This collection also contains the story of Locrine, which was used in the anonymous play of that name, first printed in 1595, and wrongly attributed to Shakespeare in the Third Folio, 1664.

A copy is known which contains a dedication to Prince Henry signed by Richard Niccols, as the original leaf O04. Most copies have a dedication to Charles Howard, Earl of Nottingham, as O04, the dedication to "A Winter Night's Vision," but in some copies this leaf is lacking.

Contemporary Notices

Contemporary Notices.

278. Greene, Robert. (1560?-1592.)

Greenes,/Groats-worth/of witte, bought with a/million of Repentance./Describing the follie of youth, the falshood of make-/shifte flatterers, the miserie of the negligent,/and mischiefes of deceiuing/Courtezans./Written before his death and published at his/dyeing request./[quotation one line,/ornament]/London/Imprinted for William Wright./1592./ London, 1592.

First edition; 8vo in fours; 3 leaves without signature-marks, B-F⁴ = 23 leaves.

Only two copies are known: 1, B.M.; 2, White.

On the verso of F1, lines 23, etc., is found the first reference to Shakespeare; the quotation, "Tygers hart wrapped in a Players Hyde," is a parody on the line, "Oh Tygers hart wrapt in a womans hide," which is applied to Queen Margaret in *Henry VI, Part III*, I, iv. The term "Shake-scene" is plainly meant for "Shake-speare."

279. Nash, Thomas. (1567?-1600?)

Pierce Penilesse his/Supplicaton to the/Diuell./Describing the ouer-spreading of/Vice, and suppression of/Vertue./Pleasantly interlac'd with variable de-/lights; and pathetically intermixt/with conceipted reproofes./Written by Thomas Nash Gentleman./[Heb Ddieu device]/London,/Imprinted by Richard Ihones, dwelling at/the Signe of the Rose and Crowne,/nere Holburne Bridge./1592./ London, 1592.

First edition; 4to; A², B-L⁴ = 42 leaves.

Four copies are known: 1, B.M.; 2, Britwell; 3, Folger (Halliwell-Perry copy); 4, White (Rowfant copy).

Two other editions appeared in 1592; the second has title: "Pierce Penilesse/His Supplication/to the Diuell./[quotation one line]/Written by Tho. Nash, Gent./[device]/London,/Printed by Abell Ieffes, for/Iohn Busbie, 1592." This collates: ¶⁴, A-C⁴, D&E 1 leaf, F-L⁴ = 41 leaves. The third edition reads: "Pierce Penilesse/His Supplication/to

the Diuell./[quotation one line]/Written by Tho. Nash, Gent. [device] /London,/printed by Abell Ieffes, for/I.B[usby] 1592." This collates: ¶², A-I⁴ = 38 leaves.

In the sarcastic Epistle to the Printer, Nash disclaims all responsibility for *Greenes Groatsworth of Wit*, in which Shakespeare was attacked by Greene under the guise of an "upstart Crow."

On F2 recto is a reference to a character in the first part of *Henry VI*, which is partly by Shakespeare:

"How would it have joyd braue Talbot (the terror of the French) to thinke that after he had lyne two hundred yeares in his Tombe, hee should triumphe againe on the Stage, and haue his bones newe embalmed with the teares of ten thousand spectators at least, (at seuerall times), who, in the Tragedian that represents his person, imagine they behold him fresh bleeding."

280. Chettle, Henry. (?-1607?)

Kind-Harts/Dreame./Conteining fiue Apparitions, vvith their/Inuectiues against abuses raigning./Deliuered by seuerall Ghosts vnto him to/be publisht, after Piers Penilesse Post/ had refused the carriage./[quotation one line]/by H. C./[device]/Imprinted at London for William Wright.

London, [1593].

First edition; 4to; A-G⁴, H² = 30 leaves, the first probably blank.

Five copies are known: 1, B.M.; 2-3, Bodl.; 4, White (Huth copy); 5, Folger.

Chettle was the publisher of *Greenes Groatsworth of Wit*, 1592, which contained the first reference to Shakespeare. The reference is uncomplimentary and in the Preface to this work Chettle apologizes for it and regrets that he did not suppress it. The two "playmakers" referred to are supposed to be Marlowe and Shakespeare.

281. Chettle.

Englandes Mourning/Garment:/Worne here by plaine Shepheardes;/in memorie of their sacred Mistresse,/Elizabeth, Queene of Vertue while shee/liued, and Theame of Sorrow,/being dead./To which is added the true manner of her/Emperiall Funerall./After which foloweth the Shepheards Spring-Song,/for entertainement of King Iames our/

most potent Soueraugne./Dedicated to all that loued the deceased Queene,/and honor the liuing King./[quotation one line/ornament]/¶Printed at London by V. S[immes] for Thomas Millington, and are/to be sold at his shop vnder saint Peters Church in Cornhil. London, [1603].

First edition, first issue; 4to; A-F⁴ = 24 leaves, the last probably blank.

Apparently it was issued first without the *Shepheards Spring-Song*, and reissued with this added but with no other differences. The entire book was reprinted in the same year.

The collection is composed of eulogies on Queen Elizabeth. In the following lines Chettle is supposed to refer to Shakespeare as the author of *Lucrece:*

> "Nor doth the silver tonged Melicert,
> Drop from his honied muse one sable teare,
> To mourne her death that graced his desert,
> And to his laies opend her Royall eare,
> Shepheard remember our Elizabeth,
> And sing her Rape, done by that Tarquin, Death."

282. Barnfield, Richard. (1574-1627.)

[Device]/The Affectionate/Shepheard./Containing the Complaint of Daphnis for/the loue of Ganymede./[quotation one line/device]/London,/Printed by Iohn Danter for T. G[ubbin] and E.N./and are to bee sold in Saint Dunstones/Church-yeard in Fleetstreet,/1594. London, 1594.

First edition; 4to; A-G⁴ = 28 leaves.

Only two copies are known: 1, Sion College; 2, Britwell (Reed-Heber copy).

Throughout this book and in Barnfield's *Cynthia and the Legend of Cassandra*, 1595, there are many echoes of both *Venus and Adonis* and *Lucrece*, showing that the author greatly appreciated Shakespeare.

Reprinted by J. O. Halliwell for the Percy Society, Vol. 20, 1845.

283. Barnfield.

The Encomion of Lady Pecunia/or/The praise of Money./[quotation 2 lines]/By Richard Barnfeild, Graduate in Ox-

ford./[device]/London,/Printed by G. S. for Iohn Iaggard,/ and are to/be solde at his shoppe neere Temple-barre, at the/ Signe of the Hand and Starre./1598. London, 1598.

First edition; 4to; A-C^4, A-E^4 = 32 leaves.

Only three copies are known: 1, Bodl. (Farmer-Malone copy); 2, Huntington (Chew copy); 3, White (Rowfant copy).

This was reprinted in facsimile at the Auchinleek Press, 1816.

In addition to the poem mentioned on the first title, there are three other divisions, each with its own title. The last is "Poems, In Divers humors," which contains "A Remembrance of some English Poets," namely Spenser, Daniel, Drayton and Shakespeare; the lines on Shakespeare are:

> "And Shakespeare thou, whose hony-flowing Vaine,
> (Pleasing the World) thy Praises doth containe.
> Whose Venus, and whose Lucrece (sweete, and chaste)
> Thy Name in fames immortall Booke have plac't.
> Live ever you, at least in Fame live ever:
> Well may the Body dye, but Fame die never."

In addition, this collection contains two poems, "If musique and sweet Poetrie agree," and "As it fell upon a day," both of which are found under Shakespeare's name in *The Passionate Pilgrim*, 1599; they are probably by Barnfield.

284. Drayton, Michael. (1563-1631)

Matilda./The faire and chaste/Daughter of the Lord Robert/Fitzwater./The Trve Glorie Of The/Noble Hovse Of/Sussex./[quotation one line]/At London,/Printed by Iames Roberts, for N.L[ing] and/Iohn Busby. 1594. London, 1594.

First edition; 4to.

The only copy we can trace is that at Britwell, which formerly belonged to Heber; it has not been possible to see this and the title is taken from the reproduction in Professor Elton's book.*

Professor Elton also says that there is a second state of the title with imprint: "/Printed by Valentine Simmes for N.L. and Iohn Busby. 1594" but does not say where this title may be found.

Drayton in this poem says:

* Elton, Oliver, *Michael Drayton*. London, A. Constable, 1905.

"Lucrece, of whom proude Rome hath boasted long
Lately reviv'd to live another age,
And here ariv'd to tell of Tarquins wrong,
Acting her passions on our stately stage."

This probably refers to Shakespeare's *Lucrece*, which was published the same year. We do not know of any drama on Lucrece earlier than Heywood's *Rape of Lucrece*, which appeared first in 1608, though it was doubtless acted earlier.

Drayton included this stanza in the edition of 1596 but omitted it in all subsequent ones.

285. Harbert, Sir William.

Epicedium,/A Funerall Song, vpon/the vertuous life, and godly death, of the right/worshipfull the Lady Helen/ Branch./[quotation one line/Creede's device]/London/ Printed by Thomas Creede./1594./ London, 1594.

First edition; 4to; A, 4 leaves.

Only two copies are known: 1, B.M. (Heber copy); 2, Britwell.

This contains three poems on Lady Helen Branch. The first one is by Harbert and fills only three pages; it contains the following lines:

"You that have writ of chaste Lucretia,
Whose death was witnesse of her spotlesse life:"

These lines seem to refer to Shakespeare's *Lucrece*, which first appeared in print in 1594.

286. Willobie, H.

Willobie/His/Avisa./Or/The true Picture of a mo-/dest Maid, and of a chast and/constant wife./In Hexamiter verse. The like argu-/ment whereof, was neuer hereto-/fore published./Read the preface to the Reader before/you enter farther./[quotation 3 lines]/Imprinted at London by/Iohn Windet,/1594./ London, 1594.

First edition; 4to; *[4], A-Q[4], R[2] = 70 leaves. Title in woodcut border.

Five copies are known: 1, B.M.; 2, Britwell (Chalmers copy); 3, Clawson (Huth copy); 4, Folger (Warwick copy); 5, Williams.

This work contains the earliest direct mention of Shakespeare, which occurs in the introductory verses signed "Vigilantius Dormitanus." The reference is to his poem *Lucrece*, 1594:

"Yet Tarquyne pluckt his glistering grape,
And Shake-speare, paints poore Lucrece rape."

It was edited by Hadrian Dorrell.

287. Covell, William.

Polimanteia,/or,/The meanes lawfull and vnlawfull, to/ Iudge of the fall of a/Common-wealth, against/the friuolous and foolish conie-/ctures of this age./Whereunto is added,/A letter from England to her three daughters,/Cambridge, Oxford, Innes of Court, and to all the/rest of her inhabitants: perswading them to a/constant vnitie of what religion soever they/are, for the defence of our dread soveraigne,/and natiue cuntry: most requisite for/this time wherein wee/now live./ [quotation 2 lines/ornament]/Printed by Iohn Legate, Printer to the Vniversitie/of Cambridge. 1595./And are to be sold at the signe of the Sunne in Pauls/Church-yard. in London. London, 1595.

First edition; 4to; $()^4$, B-Z^4, Aa-Ff^4 = 116 leaves, Ff4 is probably blank.

The references to Shakespeare are in the side-notes, which read: "All praise worthy Lucrecia Sweet Shakspeare Eloquent Gaveston Wanton Adonis Watsons heyre," etc. The words "Eloquent Gaveston," referring to Drayton, were undoubtedly misplaced by the printer and belong either before or after the reference to Shakespeare, which they now separate. The "well-graced Anthony" referred to in the side-note was the Countess of Pembroke's play of that name, published in 1592.

This work has been assigned to W. Clarke or Clerke but Professor Dowden saw a copy with Covell's name signed to the Dedication.

288. Edwards, Thomas.

Cephalus/& Procris./[ornament]/Narcissus./[quotation one line/Wolfe's device]/London/Imprinted by Iohn Wolfe. /1595./ London, 1595.

First edition; 4to; A-H^4 = 32 leaves.

The only known copy of this work is in Peterborough Cathedral Library, but the British Museum has a fragment of four leaves which came from Lamport Hall.

In *L'Envoy to Narcissus* the different poets of the day are referred to under the name of their best known poem, Spenser as "Colleyn," Daniel as "Rosamond," Marlowe as "Leander" and Shakespeare in the stanza beginning:

> "Adon deafly masking thro,
> Stately troupes rich conceited"

It was reprinted for the Roxburghe Club in 1878.

289. Southwell, Robert. (1561?-1595.)

Saint/Peters/Complaint,/With other Poemes./[device, McK. 294]/London/Imprinted by Iohn Wolfe./1595./ London, 1595.

First edition; 4to; A-I⁴, K² = 38 leaves.

Only three copies are known: 1, T.C.C.; 2, Huntington (Chew copy); 3, White (Jolley-Huth copy).

There is a later edition of the same year printed by J. Roberts for G. Cawood, and at least six others by 1630.

The lines on A3 recto,

> "Still finest wits are stilling Venus Rose,
> In paynim toyes the sweetest vaines are spent,"

refer to *Venus and Adonis*, 1593, which excited severe condemnation on the part of the clergy.

290. Spenser, Edmund. (1552-1599.)

Colin Clouts/Come home againe./By Ed. Spencer./[Creede's device]/London/Printed for VVilliam Ponsonbie./1595./ London, 1595.

First edition; 4to; A-K⁴ = 40 leaves.

The following lines, which are considered to apply to Shakespeare, are found on C2, recto and verso:

> "And there though last, not least is Aetion,
> A gentler shepheard may no where be found:
> Whose Muse full of high thoughts invention,
> Doth like himselfe Heroically sound."

291. Meres, Francis. (?-1646.)

Palladis Tamia./Wits/Treasury/Being the Second part/of

Wits Common/wealth./By/Francis Meres Maister/of Artes of both Vni-/uersities./[quotation one line]/At London/ Printed by P. Short, for Cuthbert Burbie, and/are to be solde at his shop at the Royall/Exchange. 1598./ London, 1598.

First edition; 8vo; [A]^4, B-Z^8, Aa-Vv^8 = 340 leaves.

This is the usual form of the book.

There seems to be some question about the various states of the preliminary leaves. M. de Ricci reports a copy now in the library of Mr. C. W. Clark, in the original limp vellum, which he examined as to the imposition of the first leaves; it contained a first gathering of 10 leaves as follows: 1, Apparently blank but torn badly; 2, Title; 3, 4, 5, Purposely deleted to mere stubs but with letters of original letterpress visible; 6, 7, 8, Table; 9, Bears the signature "B1" and contains first leaf of text; 10, A stub, possibly blank. The first leaf of the second gathering is reduced to a stub but shows from letters on inner margin that it is the same as [A9] which bears the signature mark "B1." The remainder of the book collates regularly. Just what the first state was and why the various leaves were deleted or why B1 was apparently reprinted on [A9] is not plain.

Shakespeare is mentioned by name on folios 280, 281, 282, 283, and 284. The two most important references are as follows:

"so the sweete wittie soule of Ovid lives in mellifluous & honytongued Shakespeare, witnes his Venus and Adonis, his Lucrece, his sugred Sonnets among his private friends," etc.

"so Shakespeare among ye English is the most excellent in both kinds for the stage; for Comedy, witnes his Gētlemē of Verona, his Errors, his Love labors lost, his Love labours wonne, his Midsummers night dreame & his Merchant of Venice: for Tragedy his Richard the 2. Richard the 3. Henry the 4. King Iohn, Titus Andronicus and his Romeo and Iuliet."

This is the first mention of the sonnets and the first list of his plays; some of them were already in print, but the rest can be dated from this mention.

292. Stowe, John. (1525?-1605.)

A/Survay of/London./Contayning the Originall Antiquity,/Increase, Moderne estate, and description of that/Citie, written in the yeare 1598. by Iohn Stow/Citizen of London./ Also an Apologie (or defence) against the/opinion of some men, concerning that Citie,/the greatnesse thereof./With an

Appendix, containing in Latine,/Libellum de situ & nobilitate Londini: Written/by William Fitzstephen, in the raigne/of Henry the second./[device]/Imprinted by Iohn Wolfe, Printer to the honorable Citie of/London: And are to be sold at his shop within the/Popes head Alley in Lombard street. 1598./ London, 1598.

First edition; 4to; black letter; A⁴, B-Z⁸, Aa-Gg⁸, Hh¹⁰ = 246 leaves.

Some copies have an errata on verso Hh10 and others have the page blank; it is probable that those with the errata are a later issue.

An exhaustive and invaluable record of Elizabethan London. There is a very brief reference to the theatres, bull-baiting, etc.

293. Stowe.

The/Annales,/Or/Generall Chro-/nicle of England, begun first by/maister Iohn Stow, and/after him continued and augmented/with matters forreyne, and do-/mestique, auncient and moderne,/vnto the ende of this/present yeere 1614./By Edmond/Howes, gen-/tleman./Londini/Impensis Thomae/Adams./[Colophon]/Imprinted in London at the three Cranes in/the Vintree, by Thomas Dawson, for Thomas Adams./Anno 1615 London, 1615.

Sixth (?) edition; folio; Title 1 leaf, ¶¶¹, ¶¶⁸, A-Z⁶, Aa-Zz⁶, Aaa-Zzz⁶, Aaaa-Qqqq⁶ = 520 leaves.

The first edition appeared in 1580 but did not contain these references to Elizabethan matters, which appeared for the first time in Howes' continuation of 1615. On folio 811 is found:

"Our moderne and present excellent Poets . . . I have orderly set downe (viz) George Gascoigne Esquire, . . . Sir Philip Sidney Knight, . . . Sir Francis Bacon Knight, . . . Maister George Chapman gentleman, . . . M. Willi. Shakespeare gentleman, Samuel Daniell Esquire," etc.

On folio 1003 of the later edition of 1631 is found an account of the burning of the Globe playhouse when Burbage was playing *Henry VIII.*

294. Tofte, Robert. (?-1620.)

Alba./The Months/Minde of a me-/lancholy Lover,/di-

uided into three/parts:/By R. T. Gentleman./Herevnto is added A/most excellent pathetical and passionate Let-/ter, sent by Duke D'Epernoun, vnto the late/French King, Henry the 3. of that name,/when he was commanded from the/Court, and from his Royall/Companie. Translated/into English by the/foresaid Au-/thor./[quotation one line]/At London./ Printed by Felix Kingston, for Matthew/Lownes. 1598.
London, 1598.

First edition; 8vo; A-I^8, K^1 = 73 leaves.

The only known copy now belongs to Mr. Huntington; it was formerly in the Huth collection.

On G5 is an allusion to *Loves Labors Lost:*

"Loves Labor Lost, I once did see a Play,
Ycleped so, so called to my paine,
Which I to heare to my small Ioy did stay,
Giuing attendance on my froward Dame;
My misgiuing minde presaging to me Ill,
Yet was I drawne to see it gainst my will."

295. Marston, John. (1575?-1634.)

The/Scourge of/Villanie./Corrected, with the addition of/ newe Satyres./Three Bookes of Satyres./[quotation 2 lines/ ornament]/At London,/Printed by I. R[oberts] Anno Dom./ 1599./
London, 1599.

Second edition; 8vo; A^4, B-H^8, I^4 = 64 leaves, the first and last blank.

The first edition, 1598, had only nine Satires; this has ten, and the last one contains all the Shakespeare allusions. The first reference is to Will Kemp, the great comedian:

". . . A hall, a hall,
Roome for the Spheres, the Orbes celestiall
Wil daunce Kemps Iigge . . ."

The second alludes to Burbage, the great tragedian, under the name of Roscio:

"Luscius what's playd to day? fayth now I know
I set thy lips abroach, from whence doth flow
Naught but pure Iuliet and Romeo.
Say, who acts best? Drusus or Roscio?"

296. MARSTON.

The/Malcontent./By Iohn Marston./[ornament]/1604./ Printed at London by V. S[immes]/for William Aspley,/and are to be solde at his shop in Paules/Church-yard/

London, 1604.

First edition; 4to; A-H⁴ = 32 leaves, the first blank.

There are three editions of this year: 1, As above; 2, With imprint "/At London/Printed by V. S. for William Aspley, and/are to be sold at his shop in Paules/Church-yard./" This collates A-H⁴, I² = 34 leaves and has an "Epilogus" and "Prologus" at end, not found in the first edition; 3, With additions by John Webster called for on title; this collates, A-I⁴ = 36 leaves.

On C1 recto, lines 30-31, Marston says:

"Your smiles have bin my heaven, your frownes my hell,
O pitty then; Grace should with beauty dwell."

Midsummer Night's Dream, I, i, 207-208, has:

"O, then, what graces in my love do dwell,
That he hath turn'd a heaven into a hell."

And again on E2 verso, lines 18-19, Marston writes:

"Illo, ho ho ho, art there old true peny,"

while *Hamlet*, I, v, 150, has:

"Sayst thou so? art thou there, truepenny?"

297. WEEVER, JOHN. (1576-1632.)

Epigrammes/in the oldest cut, and/newest fashion/A/twise seuen houres (in so many/weekes) studie/no longer (like the fashion) not vn-/like to continue./The first seuen./Iohn Weeuer. / [quotation one line / ornament] / At London / Printed by V.S[immes] for Thomas Bushell, and are to be/ sold at his shop at the great north doore/of Paules. 1599.

London, 1599.

First edition; 8vo; A-G⁸ = 56 leaves, A8 probably blank.

The only copy we can trace is in the Bodleian Library.

On E6 recto is found: "Epigram 22. Ad Gulielmum Shakespeare."

"Honie-tong-d Shakespeare when I saw thine issue
I swore Apollo got them and none other,
* * * * *

Rose-checkt Adonis with his amber tresses,
Faire fire-hot Venus charming him to loue her,
Chaste Lucretia virgine-like her dresses.
Proud lust-stung Tarquine seeking still to proue her,
Romea Richard; more whose names I know not,
* * * * *
They burn in loue thy childrē Shakespeare het thē.
Go, wo thy muse more Nymphish brood beget them."

This is a plain and early reference to *Venus and Adonis*, *Lucrece*, *Romeo and Juliet* and one or both of his plays on Richard II and Richard III.

298. Weever.

The/Mirror of Martyrs,/or/The life and death of/that thrice valiant Capi-/taine, and most godly Martyre/Sir Iohn Old-castle knight,/Lord Cobham./[Wood's device, McK. 331]/Printed by V. S[immes] for Willi-/am Wood. 1601. London, 1601.

First edition; 16mo; A-E^8, F^4 = 44 leaves, the last probably blank. A3 verso, lines 7-12, contain a reference to *Julius Caesar:*

"The many-headed multitude were drawne
By Brutus speach that Caesar was ambitious,
When eloquent Mark Antonie had showne
His vertues, who but Brutus then was vicious?
Mans memorie, with new, forgets the old,
One tale is good, vntill another's told."

299. Allot, Robert.

Englands/Parnassus:/Or/The choyest Flowers of our Moderne/Poets, with their Poeticall comparisons./Descriptions of Bewties, Personages, Castles,/Pallaces, Mountaines, Groues, Seas,/Springs, Riuers, &c./Whereunto are annexed other various discourses,/both pleasaunt and profitable./[Ling's device, McK. 301]/Imprinted at London for N. L[ing] C. B[urby] and T. H[ayes] 1600. London, 1600.

First edition; 8vo; A-Z^8, Aa-Kk^8 = 264 leaves, the first two and last blank.

There were three issues of this book in the same year, differing only in the imprint and in the dedicatory sonnet; we can not determine the order, so call them A,B,C.

A, imprint as above, dedicatory sonnet to Sir Thomas Mounson, signed "R.A."

B, imprint: "/Imprinted at London for N.L.C.B./and Th. Hayes, 1600/" This has the sonnet signed "R.A." in some copies and "Robert Allott" in some.

C, imprint as in A, but with the sonnet to Sir Thomas Mounson lacking and with a sonnet "To Maister Iohn Gybson," signed "Robert Allott." The only copy of C we can trace is in the library of Mr. White.

The book is a collection of extracts from contemporary poetry arranged under subjects in an alphabetical series. The quotations are from over fifty poets and generally have the author's name. There are at least 95 extracts from Shakespeare, divided as follows:

Venus and Adonis, 1593 .	26	*Richard III*, 1597 . . .	5
Lucrece, 1594	39	*Loves Labors Lost*, 1598 .	3
Romeo and Juliet, 1597 . .	13	*Henry IV, Part I*, 1598 . .	2
Richard II, 1597	7		

300. Bodenham, John.

Bel-vedére/Or/The Garden of/the Muses./[quotation 2 lines/device]/Imprinted at London by F. K[ingston] for Hugh Astley, dwelling at/Saint Magnus corner. 1600.

London, 1600.

First edition; 8vo; [A]^8, 2 unmarked leaves, B-R^8 = 138 leaves.

[A2] is cancelled in all copies known, but Dr. E. M. Cox had a copy in original binding with the stump of [A2] visible but omitting the entire prose address to the Reader [A3-A6].

The quotations were gathered by John Bodenham and turned over by him to "A. M." (probably Anthony Munday), whose initials are signed to the dedicatory sonnet. "A. M." arranged them under various heads, with no quotation exceeding more than two lines. No authors' names are given and quotations are altered freely to make each line have ten syllables. 215 quotations from Shakespeare have been counted, 208 from Daniel and 186 from Spenser. The quotations from Shakespeare are from his poems and earlier plays, as is natural; they are as follows:

Venus and Adonis, 1593 .	35	*Richard II*, 1597	47
Lucrece, 1594	92	*Richard III*, 1597 . . .	13
Henry VI, Part III, 1595 .	10	*Loves Labors Lost*, 1598 .	5
Romeo and Juliet, 1597 . .	12	*Henry IV, Part I*, 1598 . .	1

301. Bodenham.

The/Garden/of the/Muses./[quotation 2 lines/ornament] Printed at London by E. A[llde?] for John Tap, and are/to be sold at his shop at Saint Magnus/corner, 1610.
London, 1610.

Second edition; 8vo; A^4, B-Q^8, R^6 = 130 leaves.
The second edition of *Belvedére* with the first word of the title dropped.

302. Dekker, Thomas, and Robert Wilson.

The/Shomakers/Holiday./Or/The Gentle Craft./With the humorous life of Simon/Eyre, shoomaker, and Lord Maior/of London./As it was acted before the Queenes most excellent Ma-/iestie on New-yeares day at night last, by the right/honourable the Earle of Notingham, Lord high Ad-/mirall of England, his seruants./[Simmes' device]/Printed by Valentine Sims dwelling at the foote of Adling/hill, neere Bainards Castle, at the signe of the White/Swanne, and there to be sold./1600. London, 1600.

First edition; 4to; black letter; A^3, B-K^4 = 39 leaves.
Lines 2-3 on verso of B3 are an echo of *Midsummer Night's Dream:*

Shoemaker's Holiday:

"Heere sit thee downe upon this flowry banke,
And make a Garland for thy Lacies head."

Midsummer Night's Dream, IV, i, 1-4:

"Come, sit thee down upon this flowery bed,
While I thy amiable cheekes do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy."

303. Dekker, Thomas. (1570?-1641.)

The/Pleasant Comedie of/Old Fortunatus./As it was

plaied before the Queenes/Maiestie this Christmas, by the Right/Honourable the Earle of Notting-/ham, Lord high Admirall of Eng-/land his Seruants./[device]/London/Printed by S. S[tafford] for William Aspley, dwelling in/Paules Church-/yard at the signe of the/Tygers head. 1600.

London, 1600.

First edition; 4to; black letter; A-L^4 = 44 leaves, L4 probably blank. On recto of F4, lines 17-18, Dekker says:

> "The Ruby-colored portals of her speech
> Were closde by mercy . . ."

Venus and Adonis, line 451, has:

> "Once more the ruby coloured portal opened,
> Which to his speech did honey passage yield."

304. England's Helicon.

Englands/Helicon/[quotation 4 lines/device]/At London/Printed by I. R[oberts?] for Iohn Flasket, and are/to be sold in Paules Church-yard, at the signe/of the Beare. 1600.

London, 1600.

First edition; 4to; A-Z^4, Aa-Bb^4 = 100 leaves, the first probably blank.

In one copy now in existence a cancel slip has been pasted over Sidney's name on H1, the cancel bearing "N. Breton"; on L3 a cancel "Ignoto" is pasted over "S.W.R." and on O4 a cancel "Ignoto" over "M.F.G." The cancels are contemporary.

This remarkable collection of love poems of the period contains the two songs, "As it fell upon a day" and "My flocks feed not," both assigned to Shakespeare in *The Passionate Pilgrim*, both signed here "Ignoto" and really written by Richard Barnfield. The book also contains an "Ode" from *Loves Labors Lost*, 1598, IV, iii, which also appears in *The Passionate Pilgrim*, 1599. The three versions differ, this one following *The Passionate Pilgrim* rather than the quarto of 1598, but with one important correction and one important variation. They both correct two errors in the quarto, but omit two lines. It is unusual to get three contemporary texts for a poem by Shakespeare and the differences show the probability of considerable inaccuracy in the received texts.

A. H. Bullen edited *England's Helicon* with an introduction in 1887. He thinks it was compiled by "A.B.," who signed the dedication and sonnet to Bodenham.

305. Jonson, Ben. (1573-1637.)

The Comicall Satyre of/Every Man/Out of his/Humor./ As it was first composed/by the Author B.I./Containing more that hath been Publickely Spo-/ken or Acted./With the seuerall Character of euery Person./[quotation 2 lines/ornament of 2 satyrs and vase]/London,/Printed for William Holme, and are to be sold at his Shop/at Sarjeants Inne gate in Fleetstreet./1600. London, 1600.

First edition; 4to; A-R^4 = 68 leaves, the first probably blank.

Three copies are known: 1, B.M.; 2, B.P.L.; 3, Huntington.

There are three separate editions bearing the date 1600, two printed for W. Holme and one for N. Ling. The second Holme edition has Peter Short's device (McKerrow, 278) on title and collates A-Q^4; the Ling edition is undoubtedly the third, but may not have been printed in 1600.*

Copies of the second edition are found in Bodleian and in Victoria and Albert Museum, while the third edition is fairly common.

There are two allusions to *Henry IV*.

Oiii verso, line 16:

"*Fast.* No Lady, this is a Kinsman of Justice Silence."

Riii recto, lines 31-32:

". . . why, you/may (in time) make leane Macilante as fat as Sir Iohn Fallstaffe."

306. Jonson.

Seianus/His fall./Written/by/Ben: Ionson./[quotation 2 lines]/At London/Printed by G. Ellde, for Thomas/Thorpe. 1605/ London, 1605.

First edition; 4to; ¶^{4}, A-M^4, N^2 = 54 leaves.

This play was thoroughly prepared for the press by Jonson himself. There is an address "To the Readers" signed by him, followed by ten pages of commendatory verses, the first by Chapman. There is also an argument and list of actors' names. Jonson added copious side-notes to show his familiarity with the classics. The play is divided into acts but not into scenes and there are no indications of locality. This is one of the copies on Large Paper.

* Greg, W. W., Trans. Bibliographical Society. London, Dec. 1920, pp. 153-160.

307. Jonson.

The/Workes/Of/Beniamin Jonson./[quotation 3 lines]/ Imprinted at/London by/Will Stansby/Ano D. 1616./Guliel. Hole fecit. London, 1616.

First edition, first issue; folio; ¶^{6}, A-Z^6, Aa-Zz^6, Aaa-Zzz^6, Aaaa-Pppp^6, Qqqq^4 = 514 leaves, the first probably blank.

This book appears with three states of the imprint: 1, as above; 2, "by William Stansby"; 3, "W. Stansby for Rich: Meighen." Signature G is found in two states and the title-pages of some of the individual plays differ. For fuller notes see W. W. Greg, *English Masks and Pageants*, London, Bibliographical Society, 1902. Apparently the states of signature G and of the separate title-pages do not belong with any particular title; they differ in different copies. Copies on Large Paper generally have the first imprint.

The first edition was prepared for the press by Jonson himself. His plays were not nearly as popular as those of Shakespeare, and their commercial value was much less. For this reason the proprietors of the theatres allowed Jonson to print his plays, and ten of them were issued in quarto form before this collected edition was published. He saw all but one of them through the press. None of these Jonson quarto plays printed before 1616 reached a second edition, while nearly all the Shakespeare quartos of the same period ran through several editions. The Prologue to *Every Man in His Humor* appeared first in this folio edition and was evidently written not long before its publication. It contains somewhat critical allusions to Shakespeare's *Winter's Tale*, *Henry VI*, *Henry V*, *Cymbeline* and *Tempest*.

308. Jonson.

The/Workes/Of/Benjamin Jonson./The second Volume./ Containing/These Playes,/Viz./1 Batholomew Fayre./2 The Staple of Newes./3 The Divell is an Asse/[ornament]/London,/Printed for Richard Meighen,/1640. London, 1640.

First edition of Vol. II; folio; A^6, B-Y^4, Aa-Cc^4, D-H^4, I^6, A-P^4, Q^2, R-V^4, B-Q^4, R^2, S-X^4, Y^2, Z^4, Aa-Oo^4, Pp^2, Qq^4, A-K^4, L^2, M-R^4 = 418 leaves.

The three plays mentioned above were printed in 1631 and the separate titles bear that date. They were not issued then, however, but were laid aside until 1640 when the second edition of Vol. I was printed and these three plays, with all the other works of Jonson except *The New*

Inne, were combined to make Vol. II. The Bridgewater copy, now in the possession of Mr. White, has the first leaf of *Bartholomew Fayre* blank and genuine. In every other recorded copy this leaf has been cancelled and the above general title substituted. The Bridgewater copy also contains *The Newe Inne* inlaid to size and bound in. It is in an old suede binding and was evidently arranged and bound up by John Egerton, Earl of Bridgewater, who played in the original presentation of *Comus* at Ludlow Castle in 1634. His autograph and notes are in the volume.

309. Jonson.

The/Nevv Inne,/Or,/The light Heart./A Comoedy./As it was neuer acted, but most/negligently play'd, by some,/ the Kings Seruants./And more squeamishly beheld, and censu-/red by others, the Kings Subiects./1629./Now, at last, set at liberty to the Readers, his Maties./Seruants, and Subiects, to be judg'd./1631./By the Author, B. Ionson./[quotation 2 lines]/London,/Printed by Thomas Harper, for Thomas Alcorne, and/are to be sold at his shop in Pauls Church-yeard,/at the signe of the greene Dragon./ MDCXXXI./ London, 1631.

First edition; 8vo; (*)^8, A^2, B-G^8, H^2 = 60 leaves.

This was not included in the collected edition of his works in 1640. The allusion to *Pericles* appears in the Ode at the end of the play:

"No doubt some mouldy tale
Like Pericles . . ."

310. Jonson.

Ionsonus/Virbius:/Or,/The Memorie of/Ben: Johnson/ Revived/By the Friends of/The Muses./[ornament]/London,/Printed by E. P[urslowe?] for Henry Seile, and are to be sold/at his shop, at the Tygers Head in Fleetstreet,/ Over-against Saint Dunstans/Church. 1638/ London, 1638.

First edition; 4to; A^2, B-D^4, d^4, E-I^4, K^6 = 44 leaves, the last blank.

This is a collection of poems on Ben Jonson issued after his death by the best poets of the day. It contains the following allusions to Shakespeare:

Page 29 (repeated), lines 18-19:

"And though that dust being Shakspears thou might'st have
Not his roome but the Poet for thy grave;"

Page 33, lines 7-8:

"Who without Latine helps had'st been as rare
As Beaumont, Fletcher, or as Shakespeare were:"

Page 43, lines 6-7:

"Yet, Shakespeare, Beaumont, Johnson these three shall
Make up the Jem in the point Verticall."

Page 56, lines 1-2:

"Shakespeare may make griefe merry, Beaumonts stile
Ravish and melt anger into a smile;"

Page 60, lines 16-17:

"That Latine Hee reduc'd and could command
That which your Shakespeare scarce could understand?"

Page 64, lines 8-10:

"Nec geminos vates, nec Te Shakspeare silebo
Aut quicquid sacri nostros conjecit in annos
Consilium Fati."

311. Lane, John.

Tom/Tel-Troths/message, and/his Pens com-/plaint./A worke not vnpleasant to be read,/nor vnprofitable to be fol-/lowed./Written by Io. La. Gent./[quôtation one line./ornament]/London/Imprinted for R. Howell, and are to be sold at his shop,/neere the great North doore of Paules, at the signe of/the white horse. 1600./ London, 1600.

First edition; 4to; A-F^4 = 24 leaves, the first probably blank.

The only two copies we can trace are: 1, B.M.; 2, Huntington (Heber-Britwell copy).

On F2, lines 7-12, are references to Shakespeare's poems.

"When chast Adonis came to mans estate,
Venus straight courted him with many a wile;
Lucrece once seene, straight Tarquine laid a baite,
With foule incest her bodie to defile:
Thus men by women, women wrongde by men
Giue matter still vnto my plaintiffe pen."

312. Middleton, Thomas. (1570?-1627.)

The/Ghost/of Lucrece/By T. M. Gent./[ornament]/At London/Printed by Valentine Simmes./1600.

London, 1600.

First edition; 8vo; A-C^8 = 24 leaves.

The only known copy of this poem is bound up with other rare Shakespeare items in original binding and was found, in 1920, at Longner Hall, the property of Richard Burton. The volume now belongs to Mr. Folger. This poem is a continuation of Shakespeare's *Lucrece* and is dedicated to Lord Compton.

313. Middleton.

A/Tragi-Coomodie,/Called/The Witch;/Long since acted by His Maties. Servants at the/Black-Friers./Written by Tho. Middleton./ [Colophon] London:/Printed by J. Nichols./ 1778./ London, 1778.

First edition; 8vo; B-H^8 = 56 leaves.

This play was here first printed from the original manuscript now in the Bodleian Library by Isaac Reed who issued 100 copies for presentation to friends. This manuscript is one of the few surviving Elizabethan plays in a contemporary hand.

It was modelled on *Macbeth* and the two songs, "Come away" and "Blacke Spirits," which are mentioned in the First Folio edition of *Macbeth*, are here given in full. It is generally considered that they were interpolated by the players into Shakespeare's play and that they were originally written by Middleton. Middleton owes a great deal to Scot's *Discoverie of Witchcraft.*

314. Nicholson, Samuel.

[Ornament]/Acolastus/His After-/witte./By S. N./[quotation one line/ornament]/At London./Imprinted for Iohn Boylie, and are to be/sold at his shop, neere the little North-/doore of Paules Church./1600. London, 1600.

First edition; 4to; A-I^4 = 36 leaves, the first and last probably blank.

Only three copies are known: 1, U.L.C.; 2, Huntington (Lamport-Britwell copy); 3, White (Corser-Huth copy).

This work contains numerous lines taken direct from Shakespeare's poems, *Venus and Adonis* and *Lucrece.*

It was reproduced by Dr. Grosart in 1876.

315. Breton, Nicholas. (1545?-1626).

[Ornament]/A/Poste with/a madde Packet of/Letters/ [Creede's device, McK. 299]/London Printed for Iohn Smethwicke, and are to be sold/at his Shop in S. Dunstons Church-/yard in Fleetstreet./1602. London, 1602.

First edition; 4to; black letter; [A]^4, B-F^4 = 24 leaves, the first and last blank.

The only copy known was in the Arbury Collection and now belongs to Mr. Huntington.

An allusion to *Henry IV, Part II*, is found on C1 recto and verso.

316. A., T.

The/Massacre/of/Money./[quotation 2 lines/device]/ London/Printed by Thomas Creede, for Tho-/mas Bushell. 1602. London, 1602.

First edition; 4to; A-F^4 = 24 leaves, F4 probably blank.

Four copies are known: 1, B.M.; 2, Bodl.; 3, Huntington (Huth copy); 4, White (Crawford-Freeling copy).

Dedicated to M. William and M. Thomas Bedles, by T. A., who is sometimes assumed to be Thomas Acheley, but the authorship has not been proved. Signature B2, line 14, reads:

"Like to a Jewell in an Æthiop's eare."

Romeo and Juliet, I, v, 48, has:

"Like a rich jewel in an Ethiope's ear."

317. C., J.

Saint Marie/Magdalens/Conversion./I. H. S./Printed with Licence. N.p., [c. 1603].

First edition; 4to; A-C^4, D^2 = 14 leaves.

Only two copies are known: 1, B.M.; 2, White (Corser-Huth copy).

Lowndes says that the author was an English Jesuit.

On leaf A3, lines 9-14, are the following lines referring to Shakespeare's works:

"Of Helens rape, and Troyes beseiged Towne,
Of Troylus faith, and Cressids falsitie,
Of Rychards stratagems for the english crowne,

Of Tarquis lust, and lucrece chastitie,
Of these, of none of these my muse nowe treates,
Of greater conquests, warres, and loues she speakes."

318. Davies, John, of Hereford. (1565?-1618.)

Microcosmos./The Discovery/of the Little/World, with the government/thereof./[quotation 3 lines]/By Iohn Davies./[ornament]/At Oxford,/Printed by Ioseph Barnes, and are to/bee solde in Fleetestreete at the/signe of the Turkes head by/Iohn Barnes. 1603. London, 1603.

First edition; 4to; A-Z⁴, Aa-Oo⁴, Pp² = 150 leaves.

Davies refers to Shakespeare and to Richard Burbage, the great tragic actor at the Globe Theatre, who was also a painter, in the following lines:

"Players, I love yee, and your Qualitie;
As ye are men, that pass time not abus'd:
And [c]some I love for [d]painting, poesie,
And say fell Fortune cannot be excus'd,
That hath for better uses you refus'd:
Wit, Courage, good shape, good partes, and all good,
As long as al these goods are no worse us'd,
And though the stage doth staine pure gentle bloud,
Yet [e]generous yee are in minde and moode."

c. W.S.R.B.

d. Simonides saith, that painting is a dumb Poesy, Poesy a speaking painting.

e. Roscius was said for his excellence in his quality to be only worthie to come on the stage, and for his honesty to be more worthy then to come theron.

319. Davies.

The Scourge of Folly/Consisting of satyricall Epigramms, and others in honor/of many noble and worthy Persons of our Land./Together,/With a pleasant (though discordant) Descant/vpon most English Prouerbes: and others./At London printed by E. A[llde] for Richard/Redmer sould at his shop at ye west gate of Paules. London, [1611?].

First edition; 8vo; A-S⁴ = 72 leaves, the first blank except for signature-mark. With engraved title A2.

Among the poems to various persons are verses to Sir Thomas Lucy, the owner of Charlecote Hall; to Robert Armin an actor in the Globe Company, etc. On pages 76 and 77 is the well-known sonnet to Shakespeare.

320. C., I.

Epigrames./Serued out in 52. seuerall/Dishes for euery man to/tast without surfeting./[quotation one line]/By I. C. Gent. / [ornament] / London / Printed by G. Elde, for W.C[otton?] and are/to be solde at his Shop neere/vnto Ludgate./ London, n.d. [c. 1604].

First edition; 8vo; A-D^8 = 32 leaves, A1 and D8 probably blank.

The only copy recorded is in the Bodleian.

Undated but entered in the Stationers Register on May 22, 1604, and there ascribed to "J. Cooke, gent."

On B1 recto, lines 9-12, is found:

> "Some dare do this, some other humbly craues,
> For help of spirits in their sleeping graues,
> As he that calde to Shakespeare, Iohnson, Greene,
> To write of their dead noble Queene."

321. M., T.

The Ant, and the/Nightingale:/Or/Father/Hubburds Tales/[device]/London/Printed by T.C[reede] for Tho. Bushell, and/are to be solde by Ieffrey Chorlton, at his/Shop at the North doore of/Paules, 1604. London, 1604.

First edition; 8vo; A-F^4 = 24 leaves, the first blank.

Only three copies are known: 1, Bodl.; 2, Huntington (Bridgewater copy); 3, White.

There is another edition of the same year with title *Father Hubburd's Tales*. It is not known which is the earlier. Thomas Middleton and Thomas Moffat have each been considered the author, but the fact is not definitely settled. The address "To the Reader" is signed "T.M."

On D1 verso, line 29, is found an echo of the following lines in *Henry VI, Part II*, IV, ii.

"Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er should undo a man?"

322. Meeting (The) of Gallants.

The/Meeting of Gallants/at an Ordinarie:/Or/The Walkes in Powles./[Creede's device, McK. 299]/London/ Printed by T.C[reede] and are to be solde by Mathew/Lawe, dwelling in Paules Church-/yard. 1604. London, 1604.

First edition; 4to; A-D⁴ = 16 leaves, the last probably blank.

Only three copies of this book have been traced: 1, B.M.; 2, Bodl.; 3, Morgan.

On the recto of D2 are found the following lines:

"*Ginglespur.* This was a prettie commedie of Errors, my round Host.

Host. O my Bullies, there was such a part plaide vppon the Stage both of the Cittie and the Subburbs."

This was reprinted for the Percy Society, by J. O. Halliwell in 1841.

323. Scoloker, Anthony.

Daiphantus, / or / The Passions of Loue. / Comicall to Reade;/But Tragicall to Act:/As full of Wit, as Experience./ By An. Sc. Gentleman./[quotation one line]/Wherevnto is added,/The passionate mans Pilgrimage./[Creede's device]/ London/Printed by T.C[reede] for William Cotton: And are to be sold/at his/Shop neare Ludgate. 1604. London, 1604.

First edition; 4to; A², B-F⁴, G², H² = 26 leaves.

The only known copy is in the Bodleian.

On A2 recto is the following reference to Shakespeare:

"like Friendly Shake-speares Tragedies, where the Commedian rides, when the Tragedian stands on Tip-Toe: Faith it should please all, like Prince Hamlet."

On E4 are two other references to Hamlet.

It was reprinted for the Roxburghe Club in 1818.

324. Armin, Robert.

Foole/Vpon Foole,/or,/Sixe sortes of Sottes./A flat Foole,/ A leane Foole,/A merry Foole,/and a Fatt Foole,/A cleane Foole,/A verrie Foole./Shewing their liues, humours, and behauiours,/with their want of witte in their shew of/wisdome. Not so strange as true./[quotation 2 lines/device]/London/

Printed for William Ferbrand, dwelling/in Popes-head Allie neare the Royall/Exchange. 1605. London, 1605.

Second edition; 4to; black letter; A-E⁴ = 20 leaves.

The first edition of this book appeared in 1600 and is now in the possession of Mr. Folger. It was described briefly in Halliwell's *Calendar of Shakespearean Rarities*, 1887, but as it was not possible to see it, we have entered the second edition, of which the only known copy belongs to Mr. White (Wolfreston-Daniel-Huth copy).

Armin was a well-known actor in the Shakespeare-Burbage company and an author besides, all his books are very rare.

325. Armin.

A/Nest of Ninnies./Simply of themselues without/Compound./[quotation one line]/By Robert Armin./[ornament]/London:/Printed by T.E[ast] for Iohn Deane. 1608./ London, 1608.

Quarto; black letter; A-G⁴ = 28 leaves.

Only three copies are known: 1, Bodl.; 2, Birmingham; 3, White (Caldecott-Daniel-Huth copy).

This is really a revision of Armin's *Foole upon Foole* with additions. On the verso of G3 Armin says:

"Ther are as Hamlet sayes things cald whips in store," but this is not in Shakespeare's *Hamlet* as we know it.

326. Armin.

The/History of the two Maids of More-clacke,/VVith the life and simple maner of Iohn/in the Hospitall./Played by the Children of the Kings/Maiesties Reuels./VVritten by Robert Armin, seruant to the Kings/most excellent Maiestie./[woodcut of Armin as John of the Hospital]/London,/Printed by N. O[kes] for Thomas Archer, and is to be sold at his/shop in Popes-head Pallace, 1609. London, 1609.

First edition; 4to; ¶², A-H⁴, I² = 36 leaves.

The lines near the bottom of C1 verso

"tho' not so quaint
As courtly dames or earth's bright treading stars,
They are maids of Moreclack, homely milk-bowl things,
Such as I love and fain would marry well,"

borrow a phrase from *Romeo and Juliet*, I, ii, 25:

"At my poor house look to behold this night
Earth treading stars that make dark heaven light."

327. CHAPMAN, GEORGE; BEN JONSON; and JOHN MARSTON.

Eastward/Hoe./As/It was playd in the/Black-friers./By/ The Children of her Maiesties Reuels./Made by/Geo. Chapman. Ben: Ionson. Ioh: Marston./[ornament]/At London/ Printed for William Aspley./1605./ London, 1605.

First edition; 4to; A-I⁴ = 36 leaves.

First issue has catchword on E3-4, "Engli∫h"; second issue has "(prepo∫te-)rou∫ly."

The first edition originally contained a passage on the verso of E3 and recto of E4 alluding sarcastically to King James' Scottish followers. James was angry and the three dramatists were imprisoned.

The two leaves were cancelled and a fresh half sheet printed which did not contain the objectionable lines. No copy is known in the original state but the Dyce copy contains the cancels and also the original cancelled leaves inserted from a shorter copy. Copies of the second issue are found in several libraries. Both issues of this edition have the word "oppo∫de" in line five of the Prologue.

Later in the year genuine second and third editions appeared, also printed for Aspley, but both collating A-H⁴ = 32 leaves. The second has "oppo∫de" in the Prologue and the Epilogue is in smaller type than the text. The third has "oppo∫d" in Prologue and the Epilogue is in larger type than the text. Dr. W. W. Greg has made a careful comparison of all three editions and furnished the above data.

D3 verso, lines 24-27, allude to lines in *Hamlet:*

"*Quick.* Marry Madam, shee's married by this time to Prentise Goulding; your Father, and some one more, stole to Church with 'hem, in all the haste, that the cold meat left at your wedding might serue to furnish their Nuptiall table."

Compare *Hamlet*, I, ii, 180-181:

"Thrift, thrift, Horatio! the funeral bak'd meats
Did coldly furnish forth the Marriage tables."

328. CHAPMAN, GEORGE, and JAMES SHIRLEY.

The Ball./A/Comedy,/As it vvas presented by her/Majes-

ties Servants, at the private/House in Drury Lane./Written by George Chapman,/and/James Shirly./[ornament]/London,/Printed by Tho. Cotes, for Andrew Crooke,/and William Cooke./1639. London, 1639.

First edition; 4to; A-I⁴ = 36 leaves.

There is no other separate edition before 1700.

Contains one of the numerous allusions to *Venus and Adonis* which occur in contemporary literature; indeed it is as a poet and not as a dramatist that Shakespeare was most esteemed by his contemporaries.

The allusion is in IV, iii:

> "*Luc.:* I'll fetch you a book to swear by.
> *Win.:* Let it be *Venus and Adonis*, then,
> Or Ovid's wanton *Elegies* . . ."

329. Ratsey, Gamaliel. (?-1605.)

Ratseis/Ghost./or/The second Part/of his madde Prankes and Robberies./[woodcut]/Printed by V.S[immes] and are to be sold by Iohn/Hodgets in Paules Churchyard./ London, [1605].

First edition; 4to; black letter; A-F⁴ = 24 leaves.

The only known copy is in The John Rylands Library.

The book was entered for John Hodgets May 31, 1605, and was printed by Valentine Simmes. The woodcut on the title is supposed to be a portrait of Ratsey, the notorious highwayman who was hanged at Bedford, March 26, 1605.

In the chapter entitled "A pretty Prancke passed by Ratsey upon certaine Players that he met by Chance in an Inne, who denied their owne Lord and Maister, and used another Noblemans Name," there are several allusions which point to Shakespeare and his company. The entire chapter is given in J. O. Halliweli's *Outlines of the Life of Shakespeare*, London, Longmans, 1907, Vol. I, pp. 325-326.

330. Woodhouse, Peter.

The/Flea:/[quotation one line/woodcut]/London/Printed for Iohn Smethwick and are to be solde at his shop/in Saint Dunstanes Churchyard in Fleet-street, vnder/the Diall. 1605. London, 1605.

First edition; 4to; A-D⁴, E² = 18 leaves.

Only two copies are known: 1, Rylands (Spencer copy); 2, Huntington (Heber-Britwell copy).

In the Epistle dedicatory there is an allusion to Shakespeare's character, Justice Shallow:

A2 verso, "And when thou sittest to consult about any weighty matter, let either iustice Shallowe, or his cousen, Mr. Weathercocke, be foreman of the Iurie."

331. Pilgrimage to Parnassus.

This was the first of three plays written and acted by the students of Cambridge in 1598-1601. The other two were the *Return from Parnassus*, Parts I and II. Part II of the *Return* was published in 1606, but the other two were lost and never published until 1886, when W. D. Macray of the Bodleian Library, Oxford, found manuscripts of them among some papers there. It was then printed and both plays have allusions to Shakespeare.

332. Return from Parnassus.

The/Returne from/Pernassus:/Or/The Scourge of Simony./Publiquely acted by the Students/in Saint Iohns Colledge in/Cambridge./[ornament]/At London/Printed by G. Eld, for Iohn Wright, and/are to bee sold at his shop at/Christ church Gate./1606./ London, 1606.

First edition; 4to; A-H⁴ = 32 leaves.

There are two editions of the same year with the same title-page, the second collates: A-H⁴, I² = 34 leaves. The first edition has the following lines on B2 verso, lines 33-37:

"William Shatespeare [*sic*]
Iud. Who loues Adonis loue, or Lucre's rape,
* * * * *
Without loues foolish lazy languishment."

The second edition has on B2 verso, lines 29-33:

"William Shakespeare.
Iud. Who loues Adonis loue, or Lucre's rape.
* * * * *
Without loues foolish languishment."

Burbage and Kemp, the famous actors, appear in their own persons to discuss matters.

333. Wily Beguiled.

A/Pleasant/Comedie,/Called/Wily Beguilde./The Chiefe Actors be these:/A poore Scholler, a rich Foole, and a/Knaue at a shifte./[device]/At London,/Printed by H.L[ownes] for Clement Knight:/and are to be solde at his Shop, in Paules /Church-yard, at the signe of the Holy Lambe./1606.

London, 1606.

First edition; 4to; A-K^4 = 40 leaves, the last probably blank.

Furnivall thinks this play was first acted in 1597, but Malone says in 1589. If the latter is right it would seem that Shakespeare copied from *Wily Beguiled* and that this is a source not an allusion book.

There are several echoes of Shakespeare; the two most important are: I1 verso, lines 25-30:

> "In such a night did Paris win his love.
> In such a night Æneas prou'd unkind.
> In such a night did Troilus court his deare.
> In such a night faire Phillis was betraid.
> Ile proue as true as ever Troylus was.
> And I as constant as Penelope."

This is modelled on *Merchant of Venice*, V, i.

Wily, I3 recto, lines 21-22:

> "I am vndone, I am robd, my daughter, my money!
> Which way are they gone?"

Merchant of Venice, II, viii, 15-17:

> "My daughter! O my ducats! O my daughter!
> Fled with a Christian! O my Christian ducats!
> Justice! the law! my ducats, and my daughter!"

334. Barkstead, William.

[Ornament]/Mirrha/The/Mother of A-/donis:/Or,/ Lustes Prodegies./By William Barksted./[quotation 3 lines]/ Whereunto are added certaine Eglogs./By L. M./London/

Printed by E. A[llde?] for Iohn Bache, and are to/be sold at his/shop in the Popes-head Palace,/nere the Royall Exchange. 1607. London, 1607.

First edition; 8vo; A-D^8, E^1 = 33 leaves.

Only three copies have been traced: 1, Bodl.; 2, T.C.C.; 3, Britwell (Lamport copy).

On recto E1, lines 1-8, is an important allusion to Shakespeare:

> "But stay my Muse in thine owne confines keepe,
> & wage not warre with so deere lou'd a neighbor
> But hauing sung thy day song, rest & sleepe
> preserve thy small fame and his greater fauor:
> His song was worthie merrit (Shakespeare hee)
> sung the faire blossome, thou the withered tree
> Laurell is due to him, his art and wit
> hath purchast it, Cypres thy brow will fit."

The allusion is to the myth that Mirrha was the mother of Adonis.

335. Beaumont, Francis. (1584-1616.)

The/Woman/Hater./As it hath beene lately Acted by/the Children of Paules./[ornament]/London/Printed, and are to be sold/by John Hodgets in Paules/Church-yard. 1607. London, 1607.

First edition; 4to; A-K^4 = 40 leaves.

There are two issues of this year differing only in the imprint, the other one reads: "Printed by R. R. and are to be/sold by John Hodgets in Paules/Church-yard, 1607." We can not determine which is the earlier. In this play on the recto of D2 are these lines:

"*Laza:* Let me not fall from my selfe; speake I am bound to hear.
Count: So art thou to revenge, when thou shalt heare the fish head is gone, and we know not whither."

These lines are a quotation in a burlesque manner from *Hamlet*, I, v:

"*Hamlet:* Speak, I am bound to hear.
Ghost: So art thou to revenge, when thou shalt hear."

336. Beaumont, Francis, and John Fletcher.

Comedies/and/Tragedies/Written by Francis Beaumont/

and/Iohn Fletcher/Gentlemen./Never printed before,/And now published by the Authours/Originall Copies./[quotation one line] London,/Printed for Humphrey Robinson, at the three Pidgeons, and for/Humphrey Moseley at the Princes Armes in St. Pauls/Churchyard. 1647. London, 1647.

First edition; folio; A^4, a-c^4, d-e^2, f^4, g^2, B-K^4, L^2, Aa-Ss^4, Aaa-Xxx^4, Aaaa-$Iiii^4$, Aaaaa-$Rrrr^4$, $Ssss^6$, Tttt-$Xxxx^4$, Aaaaaa-$Kkkkkk^4$, $Llllll^6$, Aaaaaaa-$Ccccccc^4$, $Ddddddd^2$, Eeeeeee-$Ggggggg^4$, Aaaaaaaa-$Cccccccc^4$, *$Dddddddd^2$, Ddddddddd-$Fffffffff^4$ = 440 leaves, plus portrait of Fletcher by Marshall facing title. This portrait occurs in two states; in the first the name, "J. Berkinhead," is in larger type than in the second.

The introductory matter has numerous references to Shakespeare. In the dedication to the Earl of Pembroke, the authors say, referring to the dedication of the first collected edition of Shakespeare's plays, 1623, to Lord Pembroke and his brother:

"Directed by the example of some who once steered in our quality and so fortunately aspired to choose your Honour, joined with your (now glorified) brother, Patrons to the flowing compositions of the then expired sweet Swan of Avon, Shakespeare."

In the commendatory poems, various writers mention Shakespeare as follows:

"Twixt Jonson's grave and Shakespeare's lighter sound
His muse so steered that something still was found," etc.

Cartwright says of Fletcher:

"Shakespeare to thee was dull, whose best jest lies
I'th Lady's questions and the Fool's replies.
Nature was all his art; thy vein was free
As his, but without his scurility."

Birkenhead says:

"Brave Shakespeare flowed, yet had his ebbings too,
Often above himself, sometimes below."

337. Heywood, Thomas. (1575?-1650.)

The/Fayre Mayde of the/Exchange:/With/The pleasaunt Humours of the/Cripple of Fanchurch./Very delectable, and

full of mirth./[ornament]/London/Printed for Henry Rockit, and are to be solde/at the shop in rhe [*sic*] Poultrey vnder the/Dyall. 1607./ London, 1607.

First edition; 4to; A^2, B-K^4 = 38 leaves.

There are frequent echoes from Shakespeare and on G3 one of the characters says:

"I never read any thing but Venus and Adonis."

The authorship of this play is not fully determined but it is generally assigned to Heywood.

338. Heywood.

[Ornament]/The/Rape of/Lucrece./A/True Roman Tragedie./With the seuerall Songes in their apt pla-/ces, by Valerius, the merrie Lord amongst/the Roman Peeres./Acted by her Maiesties Seruants at the Red Bull,/neere Clarkenwell./Written by Thomas Heywood./[device]/London/Printed for I. B. and are to be solde in Paules-/Church-yard at the Signe of the Pide-Bull./1608./ London, 1608.

First edition; 4to; A-I^4, K^1 = 37 leaves.

Some copies have K2 and K3 containing a prose note and some songs. We consider it probable that the earliest issues did not have these two leaves but ended on K1.

The Address to the Reader contains the celebrated account of the dishonest publishing of plays during Shakespeare's time which has been so often quoted. In some of his other works Heywood mentions the use of stenography and gives the only known account of Shakespeare's wrath at the dishonest use of his name by booksellers for commercial purposes.

339. Heywood.

An/Apology/For Actors./Containing three briefe/Treatises./1 Their Antiquity./2 Their ancient Dignity./3 The true use of their quality./Written by Thomas Heywood./[quotation one line]/London,/Printed by Nicholas Okes./1612./ London, 1612.

First edition; 4to; A^4, a^4, B-G^4 = 32 leaves.

The "less volume" to which Heywood refers in his letters to Nicholas

Okes (G4) is *The Passionate Pilgrim*, originally published as Shakespeare's in 1599, but containing many things not by Shakespeare. It was reprinted in 1612 by Jaggard, still as by Shakespeare, and contained in addition, under his name, "Two love epistles, the first from Paris to Helen and Helen's answer back again to Paris," which were really written by Thomas Heywood and published in his *Troia Britannica*, carelessly printed by Jaggard in 1609. In the *Apology for Actors*, Heywood states that Shakespeare was much offended that Jaggard, unknown to him, should have presumed to make so bold with his name. The result of this vigorous protest was that Jaggard dropped Shakespeare's name from the title-page of *The Passionate Pilgrim*.

These two epistles were reprinted as Shakespeare's in *Poems*, 1640, and in most collections of his poems until 1766 when Dr. Richard Farmer pointed out that they were by Heywood and not Shakespeare.

340. Heywood.

The / Hierarchie / of the blessed / Angells. / Their Names, orders / and Offices. / The fall of Lucifer / with his Angells. / Written by Tho: Heywood / [quotation one line] / London / Printed by / Adam Islip / 1635. / T. Cecill sculp: /

London, 1635.

First edition; folio; ¶^{6}, A-Z^6, Aa-Zz^6, Aaa-Fff^6, Ggg^4 = 322 leaves, the last probably blank, including engraved title-page by Cecill and nine full-page engraved plates by Payne, Marshall, Droeshout, etc.

On page 206 are references by name to the poets of the period, including Shakespeare.

341. Sharpham, Edward.

[Ornament] / The / Fleire. / As it hath beene often played in the / Blacke-Fryers by the Children of / the Reuells. / Written by Edward Sharpham of the / Middle Temple, Gentle-/man. / [device] At London, / Printed and are to be solde by F. B. in Paules-Church-/yard, at the signe of the Flower de Luce and the / Crowne. 1607. /

London, 1607.

First edition; 4to; A^2 (the second marked A3); B-H^4 = 30 leaves.

Henry IV, Part I, I, iii, 34-35, has

> ". . . And his chin new reap'd
> Show'd like a stubble-land at harvest-home."

Here we find on the verso of B3, lines 34-35:

"for his beard was newly cut bare; marry it showed something like a Meadow newly mowed: stubble, stubble."

On E1 verso, lines 15-16, there is an allusion to *Midsummer Night's Dream:*

"Faith like Thisbe in the play, a has almost kil'd himselfe with the scabberd."

342. Webster, John. (1580-1625?)

The/White Divel,/or,/The Tragedy of Paulo Giordano/Ursini, Duke of Brachiano,/With/The Life and Death of Vittoria/Corombona the famous/Venetian Curtizan./Acted by the Queenes Maiesties Seruants./Written by Iohn Webster./[quotation one line]/London,/Printed by N. O[kes] for Thomas Archer, and are to be sold/at his Shop in Popes head Pallace, neere the/Royall Exchange. 1612./ London, 1612.

First edition; 4to; A^2, B-L^4, $M^2 = 44$ leaves.

Besides the direct reference to Shakespeare by name on the verso of A2, lines 22-25, there are several parallel passages as follows:

G4 recto, lines 31-34:

"You did name your Dutchesse.
Whose death God pardon.
Whose death God revenge on thee most godlesse Duke."

Richard III, I, iii, 135-137:

"*Glo:* Poor Clarence did forsake his father, Warwick;
Ay, and forswore himself,—which Jesu pardon!
Q. Mar: Which God revenge!"

L1 verso, lines 19-22:

"Call for the Robin-Red-breast and the wren,
Since ore shadie groves they hover,
And with leaves and flowres doe cover
The friendlesse bodies of unburied men."

Cymbeline, IV, i, 224:

"The ruddock would with charitable bill . . .
. . . bring thee all this;

Yea, and furred moss besides, when flowers are none,
To winter-ground thy corse."

L1 verso, lines 2-3:

"There's Rosemarie for you, and Rue for you,
Hearts-ease for you."

Hamlet, IV, v, 175-177:

"There's rosemary, that's for remembrance;
Pray, love, remember; and there is pansies, that's for thoughts."

343. A., (H).

The/Scourge/of Venus./Or,/The wanton Lady./With/The Rare Birth/of Adonis./Written by H. A./London/Printed by Nicholas Okes dwel-/ling neere Holborne-bridge./1613. London, 1613.

First edition; 8vo; A-C^8 = 24 leaves, A1 and A2 probably blank, title A3.

The Freeling-Corser-Huth-White is the only copy we can trace.

It was reprinted in 1614 and 1620. Written in direct imitation of Shakespeare's *Venus and Adonis*, and in the same metre. Thomas Heywood in his *Brazen Age*, 1613, states that this work was written by him and brazenly stolen from him by Henry Austin. "They were things which out of my juniority and want of judgement, I committed to the view of some private friends, but with no purpose of publishing, or further communicating them. Therefore I would entreat that Austin, for so his name is, to acknowledge his wrong to me in showing them and his own impudence and ignorance in challenging them. But, courteous reader, I can only excuse him in this, that this is the Brazen Age."

344. B., W.

The/Philosophers/Banquet./Newly/Furnished and decked /forth with much variety of many seuerall/Dishes, that in the former Seruice/were neglected./Where now not onely Meates and Drinks of/all Natures and Kindes are serued in, but the Natures and Kindes of all disputed of./As further,/Dilated by Table-conference, Alteration and/Changes of States, Diminution of the Sta-/ture of Man, Barrennesse of

the Earth, with the effectes and causes thereof, Phisically and/ Philosophically./The second Edition,/Newly corrected and inlarged, to almost as/much more. By W. B. Esquire./London,/Printed by T. C[reede] for Leonard Becket, and are to bee solde at his shoppe in the/Temple, neere the Church./ 1614. London, 1614.

Second edition; 8vo; A^8, $*^4$, $B\text{-}R^8$, S^4 = 144 leaves, Q5 is blank.

No copy of the first edition, 1609, is known; and we know of but five copies of this one: 1, B.M.; 2, Bodl.; 3, Folger (Huth copy); 4, White; 5, Ashburnham (now untraced).

The compiler is not known.

On page 150, lines 6-11, is:

> "Truly intending what the Trag. Q. but fainedly spoke,
> 'In second husband let me be accurst,
> None weds the second, but who kills the first,
> A second time I kill my husband dead,
> When second husband kisses me in bed.' "

Hamlet, III, ii:

> "In second Husband let me be accurst,
> None wed the second, but who kill'd the first.
>
> ———————
>
> A second time I kill my Husband dead,
> When second Husband kisses me in bed."

345. Brooke, Christopher. (d. 1628.)

The/Ghost/of/Richard/The Third./Expressing himselfe in these/three Parts./1 His Character./2 His Legend./3 His Tragedie./Containing more of him then hath been heretofore/ shewed; either in Chronicles, Playes, or Poems./[quotation one line]/Printed by G. Eld: for L. Lisle: and are to be sold/ in Paules Church-yard at the signe of the/Tygers head. 1614. London, 1614.

First edition; 4to; $*^4$, $A\text{-}L^4$ = 48 leaves; *1 is blank except for signature-mark, *4 is blank.

Only three copies are known: 1, Bodl.; 2, Folger; 3, White (Daniel-Huth copy).

On D2 recto are the following lines in praise of Shakespeare:

"To him that Impt my Fame with Clio's Quill;
Whose Magick rais'd me from Obliuions den;
That writ my Storie on the Muses Hill;
And with by Actions Dignifi'd his Pen:
He that from Helicon sends many a Rill;
VVhose Nectared Veines, are drunke by thirstie Men:
Crown'd be his Stile, with Fame; his Head, with Bayes;
And none detract, but gratulate his Praise."

Reprinted for the Shakespeare Society, by J. P. Collier, 1844.

346. Camden, William. (1551-1623.)

Remaines,/concerning/Britaine:/But especially England, and the/Inhabitants thereof./Their/Languages./Names./Surnames. / Allusions. / Anagrammes / Armories. / Monies. / Empreses. / Apparell. / Artillarie. / Wise Speeches. / Prouerbs. / Poesies./Epitaphes,/Reviewed, corrected and encreased./[device, McK. 326]/Printed at London by Iohn Legatt for Simon/Waterson. 1614./ London, 1614.

Second edition; 4to; A^2, B-Z^4, Aa-Zz^4, Aaa-Bbb^4, Ccc^2 = 192 leaves, the last blank.

The first edition of this book was issued in 1605, and it is interesting to find Shakespeare included with such famous names so early. Spenser and Sidney were famous before Shakespeare was known at all.

On page 43 is found "Adde hereunto, that whatsoever grace any other language carrieth in verse or Prose . . . they may all bee liuely and exactly represented in ours: . . . Catullus? Shakespeare and Marlows fragment."

This mention of Shakespeare and Marlowe as the English equivalents of Catullus shows that the reference is to Shakespeare's poems not plays.

Page 324 has the following notice:

"These may suffice for some Poeticall descriptions of our ancient Poets; if I would come to our time, what a world could I present to you out of Sir Philip Sidney, Ed. Spencer, Samuel Daniel, Hugh Holland, Ben. Jonson, Th. Campion, Mich. Drayton, George Chapman, Iohn Marston, William Shakespeare, and other most pregnant witts of these our times, whom succeeding ages may justly admire."

347. Freeman, Thomas.

Rubbe,/and/A great Cast./Epigrams/By/Thomas Freeman, Gent./[quotation 2 lines/ornament]/Imprinted at London, and are to bee/sold at the Tigers Head./1614./

London, 1614.

First edition; 4to; A-K⁴ = 40 leaves.

Four copies have been traced: 1, B.M.; 2, Bodl.; 3, Huntington (Brand-Heber-Corser-Huth copy); 4, White (Utterson-Rowfant copy).

On K2 verso and K3 recto is an epigram on Shakespeare which reads:

"Shakespeare, that nimble Mercury thy braine,
Lulls many hundred Argus-eyes asleepe,
So fit, for all thou fashionest thy vaine,
At th'horse-foote fountaine thou hast drunk full deepe,
Vertues or vices theme to thee all one is:
Who loues chaste life, there's Lucrece for a Teacher:
Who list read lust there's Venus and Adonis,
True modell of a most lascivious leatcher.
Besides in plaies thy wit windes like Meander:
When needy new-composers borrow more
Thence Terence doth from Plautus or Menander.
But to praise thee aright I want thy store:
Then let thine owne works thine owne worth vpraise,
And help t'adorne thee with deserued Baies."

348. Westward for Smelts.

Westward for Smelts./Or,/The Water-mans Fare of mad-merry Western/wenches, whose tongues albeit like Bell-clappers,/they neuer leaue Ringing, yet their Tales are sweet,/ and will much content you./Written by Kind Kit of Kingstone./[woodcut]/London,/Printed for Iohn Trundle, and are to be sold at his shop in/Barbican, at the Signe of the Noboby [*sic*] 1620.

London, 1620.

First edition; 4to; A-E⁴, F² = 22 leaves.

Only three copies are known: 1, T.C.C.; 2, Clawson (Britwell copy); 3, White (Roxburghe-Heber-Daniel-Huth copy).

Malone and Steevens both allude to an edition of 1603 but no trace of such an edition can be found and it is now considered improbable that it ever appeared.

The Fishwife of Brainford's Tale has been mentioned as a possible source of *The Merry Wives*, but if the edition of 1620 is the earliest the truth is that the author had seen Shakespeare's play or heard of it, rather than that Shakespeare copied him. This would also apply to the story of Imogen in *Cymbeline*, which has the same origin as the tale of the Fishwife of Standon on the Greene; both Shakespeare and the author of *Westward for Smelts* may have drawn from the same earlier source. The authorship of this interesting little collection of stories has been ascribed to John Taylor, the Water Poet, but it does not appear in his collected works.

It was reprinted by the Percy Society, Vol. 22, 1848, edited by J. O. Halliwell.

349. Burton, Robert. (1576-1639.)

The/Anatomy of/Melancholy./VVhat it is./VVith all the kindes,/causes, symptomes, prog-/nostickes, and seve-/rall Cures of it./In three maine Partitions/with their seuerall Sections, Mem-/bers, and Subsec-/tions/Philosophically, Medici-/nally, Historically, Ope-/ned and cut up./By/Democritus Iunior./With a Satyricall Preface, conducing to/the following Discourse./[quotation 2 lines]/At Oxford,/Printed by Iohn Lichfield and Iames/Short, for Henry Cripps./Anno Dom. 1621. London, 1621.

First edition; 4to in eights; a-e^8, f^4, A-Z^8, Aa-Zz^8, Aaa-Ccc^8, Ddd^4 = 440 leaves.

There were eight other editions in the author's lifetime.

On page 26 are the following lines referring to *Comedy of Errors:*

"The whole world plaies the foole, we haue a new Theatre, a new Sceane, a new comedy of errors, a new company of personat Actors."

350. Burton.

The/Anatomy of/Melancholy:/What it is./With all the kindes, cau-/ses, symptomes, prognosticks,/and severall cures of it./In three maine partitions,/with their severall sections, mem-/bers, and subsections./Philosophically, medici-/nally, historically/opened and cut up,/By/Democritus Junior./With a Satyricall Preface, conducing to/the following Dis-

course./The second Edition, corrected and aug-/mented by the Author./[quotation 2 lines]/At Oxford,/Printed by John Lichfield and James Short,/for Henry Cripps. Ao. Dom., 1624. London, 1624.

Second edition; folio; a-g^4, h^6, A-Z^4, Aa-Zz^4, Aaa-Zzz^4, Aaaa-Dddd^4 = 326 leaves.

This and later editions contain several allusions to Shakespeare's works not in the first edition.

351. Robinson, Thomas.

The/Anatomy/of the English/Nunnery at/Lisbon in Portugall./Dissected and/laid open by one that was some-/time a yonger Brother of the/Covent:/Who (if the grace of God had not preuented/him)/might haue growne as old in a wicked/life as the oldest amongst them./[quotation 2 lines]/Published by Authoritie./London,/Printed by George Purslowe, for/Robert Mylbourne, and Philemon Stephens: and/are to be sold at the great South doore/of Pauls. 1622. London, 1622.

First edition; 4to; A-E^4 = 20 leaves.

The Shakespeare allusion is on page 17, lines 5-8:

"Then after supper it is usuall for him to reade a little of Venus and Adonis, the jests of George Peele, or some such scurrilous book."

352. Taylor, John. (1580-1653.)

Sir/Gregory Nonsence/His Newes from no place./Written on purpose, with much study to/no end, plentifully stored with want of/wit, learning, Iudgement, Rime and/Reason, and may seeme very fitly/for the vnderstanding of/Nobody./Toyte, Puncton, Ghemorah, Molushque,/Kaycapepson./This is the worke of the Authors, without bor-/rowing or stealing from others./By Iohn Taylor./[ornament]/Printed in London, and are to bee sold be-/tweene Charing-Crosse, and Algate./1700. [Colophon] Printed/at London by N. O[kes]/1622. London, 1622.

First edition; 8vo; A-B^8 = 16 leaves, the first and last blank.

The only known copy belongs to Mr. Clawson; it was formerly in the Huth Collection.

Although the title is dated 1700, the style of printing is obviously earlier and by 1700 Taylor was so little known that there would have been no reason to reprint this pamphlet. The date on the title is undoubtedly fictitious and that in the colophon the true one.

"So ending at the beginning, I say as it is applawsfully written and commended to posterity in the Midsummer nights dreame. If we offend, it is with our good will, we came with no intent, but to offend, and show our simple skill."

The reference is to *Midsummer Night's Dream*, V, i, 108-111, where Quince says:

> "If we offend, it is with oure good will.
> That you should thinke, we come not to offend,
> But with good will. To show our simple skill,
> That is the true beginning of our end."

353. Taylor.

Heads of all Fashions,/Being/A Plaine Desection or Definition of diverse,/and sundry sorts of heads, Butting, Jetting, or pointing/at vulgar opinion./And Allegorically shewing the Diversities of Religion in/these distempered times./ Now very lately written, since Calves-Heads came in Season./ [woodcuts of various heads]/London Printed for Iohn Morgan, to be sold in the Old-baily, 1642./ London, 1642.

First edition; 4to; A, 4 leaves.

Attributed to John Taylor, the Water Poet. Among the heads shown on the title-page is one of Shakespeare, or, at least, one very suggestive of the portrait in the First Folio.

354. Brathwaite, Richard. (1588?-1673.)

The/English/Gentlewoman,/drawne out to the full-Body: /Expressing,/What Habilliments doe best attire her,/What Ornaments doe best adorne her,/What Complements doe best accomplish her./By/Richard Brathwait Esq./[quotation one line]/London,/Printed by B. Alsop and T. Fawcet, for Michael/Sparke, dwelling in Greene Arbor./1631./ London, 1631.

First edition; 4to; ¶⁴, ¶¶⁴, *⁴, **⁴, ‡⁴, ‡‡⁴, B-Z⁴, Aa-Hh⁴, Ii² = 146 leaves, plus an engraved title by Marshall between the "Explanation of the Frontispiece" ¶1, and the printed title ¶2.

This refers to Shakespeare in the section where suitable books for women are discussed; the author says:

"Thirdly, Books treating of light subjects, are Nurseries of wantonesse . . . Venus and Adonis are unfitting Consorts for a Ladies bosome."

355. Alabaster, William. (1567-1640.)

Roxana/Tragædia/A plagiarij unguibus vin-/dicata, aucta, & agnita/ab Authore/Gulielmo Alabastro./[ornament]/Londini,/Excudebat Gulielmus Jones./1632. London, 1632.

First edition; 8vo; A-E⁸ = 40 leaves.

There was an anonymous edition issued in the same year.

With engraved frontispiece by Gaywood, which contains a small view of the interior of a theatre shortly after the time of Shakespeare.

356. Massinger, Philip. (1583-1640.)

The/Emperour/of/The East./A Tragæ-Comoedie./The Scæne Constantinople./As it hath bene diuers times acted, at the Black-/friers, and Globe Play-houses, by the/Kings Maiesties Seruants./Written by Philip Massinger./[ornament]/London,/Printed by Thomas Harper, for/Iohn Waterson, Anno 1632./ London, 1632.

First edition; 4to; A-M⁴ = 48 leaves, the last blank.

In the introductory verses on A3 appear the following lines:

> "Read Johnson, Shakespeare, Beaumont, Fletcher, or
> Thy neat-limnd peeces, skilfull Massinger."

There are numerous resemblances throughout to the play of *Othello*, besides the following:

Othello, III, iii, 341:

> "I found not Cassio's kisses on her lips."

Emperour, K1 recto, line 4:

> "Mee thinks I finde Paulinus on her lips."

357. Massinger, Philip; Thomas Middleton; and William Rowley.

The/Excellent Comedy, called/The Old Law:/Or/A new way to please you./By Phil. Massinger./Tho. Middleton./William Rowley./Acted before the King and Queene at Salisbury House,/and at severall other places, with great Applause./Together with an exact and perfect Catalogue of all/the Playes, with the Authors Names, and what are/Comedies, Tragedies, Histories, Pastoralls,/Masks, Interludes, more exactly Printed/then ever before./London,/Printed for Edward Archer, at the signe of the Adam/and Eve, in Little Britaine. 1656./ London, 1656.

First edition; 4to; [A]², B-K⁴, L², a⁴, b⁴ = 48 leaves, the first blank.

The last eight leaves contain a list of "all the Plaies that were ever printed." It contains all Shakespeare's genuine plays except *King Lear;* but *Cymbelona, John of England, Troilus and Cressida* and *Timon of Athens* are entered anonymously. In addition, the following spurious plays, some of them by well-known authors, appear under his name:

Arraignment of Paris
Cromwell's History
Hoffman
London Prodigall
Mucidorus
Roman Actor
Trick to catch the old one
Chances
Hieronimo, both parts
King John of England, both parts
Merry Devil
Puritan Widow
Yorkshire Tragedy

358. Bancroft, Thomas.

The/Gluttons/Feaver./VVritten by Thomas Bancroft./[ornament]/London,/Printed by Iohn Norton, for Wil-/liam Cooke, and are to be sold at his/shop, at Furniuals-Inne gate, in/Holborne. 1633. London, 1633.

First edition; 4to; A², B-F⁴ = 22 leaves, the last probably blank.

Four copies are known: 1, Bodl.; 2, Britwell; 3, Huth (Freeling-Corser copy, now untraced); 4, White.

On A2 recto, lines 19-22, appear these lines:

> "Tis not for all to reach at Shakespeares height,
> Or thinke to grow to solid Johnsons weight,

To bid so faire as Chapman for a fame,
Or match (your family) the Beaumonts name."

Reprinted for the Roxburghe Club in 1817.

359. Bancroft.

Tvvo/Bookes/of/Epigrammes,/and/Epitaphs./Dedicated to two top-branches/Of Gentry:/Sir Charles Shirley, Baronet, /and/William Davenport, Esquire./Written/by Thomas Bancroft./London:/Printed by I. Okes, for Matthew Walbancke,/and are to be sold at his shop in Grayes-Inne-gate 1639. London, 1639.

First edition; 4to; A-L^4 = 44 leaves.
On the verso of D2 are two epigrams on Shakespeare.

360. Prynne, William. (1600-1669.)

Histrio-Mastix./The/Players Scourge,/or/Actors Tragaedie,/Divided into Two Parts./Wherein it is largely evidenced, by divers/Arguments, by the concurring Authorities and Reso-/lutions of sundry texts of Scripture; of the whole Primi-/tive Church, both under the Law and Gospell: . . ./[8 lines]/That popular Stage-playes (the very Pompes of the Divell/which we renounce in Baptisme, if we beleeve the Fathers) are sin-/full, heathenish, lewde, ungodly Spectacles, and most pernicious Cor-/ruptions; . . ./[8 lines]/By William Prynne, an Vtter-Barrester of Lincolnes Inne/[quotation 12 lines]/London,/Printed by E.A[llde] and W.I[ones] for Michael Sparke, and are to be sold/at the Blue Bible, in Greene Arbour, in little Old Bayly. 1633. London, 1633.

First edition; 4to; Title 1 leaf, *^{4}, **^{8}, ***^{4}, B-Z^4, Aa-Zz^4, Aaa-Zzz^4, Aaa*-Kkk*^{4}, 4A-4Z^4, 5A-5Z^4, 6A-6R^4 = 571 leaves.

For this book and chiefly for the reference on page 708 to the acting of people of quality, Prynne was sentenced by the Star Chamber to pay a fine of £5,000 to the King, to be degraded from the law and to lose his ears in the pillory; it was also ordained that this leaf be cancelled, but it is found in some copies. **6 verso contains the well-known notes about the large sale of plays; it is probable that the second note refers to the second collected edition of Shakespeare's plays, the Folio of 1632.

361. Habington, William. (1605-1654.)

Castara./The first part./[quotation 3 lines/ornament]/ London,/Printed by Anne Griffin for William Cooke,/and are to bee sold at his shop neare/Furnivals Inne gate in Holburne./1634.

[With]

Castara./The second part./[quotation 2 lines/ornament]/ London,/Printed by Anne Griffin for William Cooke,/and are to be sold at his shop neare/Furnivals Inne Gate in Holburne. /1634./ London, 1634.

First edition of both parts; 4to; A-L^4 = 44 leaves, the last blank and genuine. Some copies have L4 an Errata, but this is a later state of the last signature. Sometimes the Errata is inserted in front.

On page 52 is a poem "To a Friend Inviting him to a meeting upon promise," in which occur the following lines:

> "Of this wine should Prynne
> Drinke but a plenteous glasse, he would beginne
> A health to Shakespeares ghost."

This allusion is to William Prynne, the author of *Histrio-Mastix*, which is a Puritan attack on players and plays.

362. D'Avenant, Sir William. (1606-1668.)

Madagascar;/with other/Poems./By/W. Davenant./[ornament]/London,/Printed by John Haviland for Thomas Walkly,/and are to be sold at his shop at the Flying Horse/ neare Yorke house. 1638 London, 1638.

First edition; 12mo; 9 leaves without signature-marks, B-G^{12} = 81 leaves, the last blank.

The Ode "In Remembrance of Master William Shakespeare," on page 37, is said to have been written by Davenant when eleven years of age; he was, however, poet-laureate and 32 years old when the Ode was first printed.

Davenant and Dryden collaborated in the adaptation of the *Tempest*, which was first printed in 1670. In the preface, Dryden says: "I do not set a value on anything I have written in this play, but out of gratitude to the memory of Sir William Davenant, who did me the honor to join me with him in the alteration of it. It was originally Shake-

speare's, a poet for whom he had a particularly high veneration, and whom he first taught me to admire."

363. Nabbes, Thomas. (1605-1641?)

Totenham/Court./A Pleasant/Comedie:/Acted in the Yeare MDCXXXIII./At the private House in Salisbury-Court./The Author/Thomas Nabbes./[device, McK. 310]/ At London,/Printed by Richard Oulton, for/Charles Greene; and are to be/sold at the Signe of the White Lyon, in/Pauls Church-yard./1638./ London, 1638.

First edition, first issue; 4to; A-K^4 = 40 leaves, the first probably blank.

The second and third issues appeared in 1639 with slightly different title-pages; the text is the same.

In Act I, Scene iii, James says:

"Hang cases and bookes that are spoy'l with them. Give me Johnson and Shakespeare: there's learning for a gentleman."

364. Brome, Richard. (d. 1652?)

The/Antipodes:/A Comedie./Acted in the yeare 1638. by the Queenes/Majesties Servants, at Salisbury/Court in Fleet-street./The Author Richard Brome./[quotation one line]/ London:/Printed by J. Okes, for Francis Constable, and/are to be sold at his shops in Kings-/street at the signe of the Goat,/and in Westminster-hall. 1640. London, 1640.

First edition; 4to; A-L^4 = 44 leaves.

At the end is a note by Brome asserting that this printed version is the complete one while portions were cut out when the play was acted.

On the recto of C2, lines 31-36, is the following mention of Shakespeare:

"I tell thee
These lads can act the Emperors lives all over,
And Shakespeares Chronicled histories, to boot,
And were that Caesar, or that English Earle,
That lov'd a Play and Player so well now living,
I would not be out-vyed in my delights."

365. Brome.

A/Joviall Crew:/Or,/The Merry Beggars./Presented in a/Comedie,/at/The Cock-pit in Drury Lane, in/the yeer 1641./Written by Richard Brome./[quotation one line/ornament]/London:/Printed by J. Y[oung?] for E. D[od] and N. E[lkins] and are to be/sold at the Gun in Ivy-Lane. 1652. London, 1652.

First edition; 4to; A^4, a^2, $B\text{-}O^4 = 58$ leaves.

The last of Brome's dramas and acted until 1791; it was made into an opera in 1731.

Among the commendatory poems by Shirley and others, is one by J. Tatham, which gives the unfavorable opinion of certain wits in regard to the great dramatists.

366. Wits Recreations

Wits/Recreations./Selected from the/finest Fancies/of Moderne Muses./[ornament]/London,/Printed by R.H. for Humphry Blunden/at the Castle in Corn-hill 1640 London, 1640.

First edition; 8vo; $[A]^2$, $B\text{-}L^8$, M^4, $Aa\text{-}Cc^8 = 110$ leaves, M4 blank.

Aa-Cc contain "Epitaphs" without a separate title, this may not be part of the book as originally issued. B5 recto contains an Epitaph "To Mr. William Shake-spear" and on Aa2 recto is found the well-known poem on Shakespeare which is generally credited to William Basse. It was included in the Poems of Beaumont, 1653, but is certainly not by him: it begins "Renownèd Spencer, lie a thought more nigh." There are numerous manuscript versions of this poem and it was also included in Donne's poems, 1633.

367. Baker, Sir Richard. (1568-1645.)

A/Chronicle/of the/Kings of England/From the Time of the/Romans Government/unto the Raigne of our/Soveraigne Lord King Charles/Containing all Passages of State & Church,/With all other Observations proper for a/Chronicle./Faithfully Collected out of Authours Ancient/and Moderne;/& digested into/a new Method/By Sir. R. Baker/Knight/London Printed for Daniel Frere, and/are to be sold at his Shop, at the/Red Bull in Little Brittaine./1643. London, 1643.

First edition; folio; A^5, A-X^4, Y^6, Z^1, Aa-Uu^4, Xx^2, Aaa-Nnn^4, Ooo^2, Aaaa-$Uuuu^4$, $Xxxx^2$, Yyyy-$Zzzz^4$, Aaaaa-$Bbbbb^4$, $Cccc^2$ = 332 leaves, plus a portrait by Van Dalen and an engraved title by Marshall.

On page 120 appears:

"For writers of Playes, and such as had been Players themselves, William Shakespeare and Benjamin Johnson have specially left their Names recommended to Posterity."

Also in the Index, see:

"William Shakespeare an excellent writer of Comedies."

368. Great Assises.

The/Great Assises/Holden in Parnassus/by/Apollo/and/His Assessours:/At which Sessions are Arraigned/Mercurius Britanicus./[11 lines, names of newspapers, etc.,/ornament]/London,/Printed by Richard Cotes, for Edward Husbands, and are to/be sold at his Shop in the Middle Temple, 1645./ London, 1645.

First edition; 4to; A-F^4, G^1 = 25 leaves. This is sometimes entered under Wither but it is doubtful if he wrote it.

Francis Bacon was the Chancellor, Sir Philip Sidney the High Constable, the twelve jurors were headed by George Wither, who was foreman, and include Shakespeare, Drayton, etc. The other characters mentioned include the various literary lights of the period and earlier, and the Malefactors are the newspapers, etc., of the day. Shakespeare is mentioned as follows:

"Shakespear's a Mimicke, Massinger a Sot,
Heywood for Aganippe takes a plot."

369. Milton, John. (1608-1674.)

Poems/of/Mr. John Milton,/both/English and Latin,/Compos'd at several times./Printed by his true Copies./The Songs were set in Musick by/Mr. Henry Lawes Gentleman of/the Kings Chappel, and one/of His Maiesties/Private Musick./[quotation 3 lines]/Printed and publish'd according to/Order./London,/Printed by Ruth Raworth for Humphrey Moseley;/and are to be sold at the signe of the Princes/Arms in Pauls Churchyard. 1645./ London, 1645.

First collected edition; 8vo; a^4, A-G^8, H^4, A-E^8, F^4 = 108 leaves, including engraved portrait of Milton by Marshall.

The Latin Poems have a separate title on A1 (repeated) and have separate signatures and pagination, but are called for in the first title and are part of the original book.

Some copies have last line of imprint "Arms in S. Pauls Churchyard. 1645" but there are no other differences.

With epitaph on Shakespeare which first appeared among the commendatory verses attached to the Second Folio, 1632; it was also included in the unauthorized edition of Shakespeare's *Poems*, 1640.

This contains all the poems which Milton had written up to this date except "On the Death of a Fair Infant," and "At a Vacation Exercise." These appeared in the second edition of the poems, 1673.

370. Milton.

Eikonoklastes/in/Answer/To a Book Intitl'd/Eikon Basilike,/The/Portrature of his Sacred Majesty/in his Solitudes and Sufferings./The Author I. M./[quotation 13 lines]/Published by Authority./London, Printed by Matthew Simmons, next dore to the gilded/Lyon in Aldersgate street. 1649./ London, 1649.

First edition; 4to; [A]^2, B-Z^4, Aa-Ii^4, Kk^2 = 128 leaves, the first blank.

After the Restoration this was called in by proclamation and ordered by the Commons to be burnt, June 16, 1660.

On page 11 is the statement that Shakespeare was "the Closet Companion of King Charles' solitudes," i.e., in prison.

371. Suckling, Sir John. (1609-1641.)

Fragmenta Aurea./A Collection of all/the Incomparable Peeces,/Written/By Sir John Suckling./And published by a Friend to perpetuate/his memory./Printed by his owne Copies./London,/Printed for Humphrey Moseley, and are to be/sold at his shop, at the Signe of the Prin-/ces Armes in St. Pauls Churchyard./MDCXLVI./ London, 1646.

First edition; 8vo; A^4, A-G^8, H^4, A-E^8, F^4, A-D^8, A-C^8, D^4 = 168 leaves, including engraved portrait of Suckling by Marshall, A1.

Some copies have the first line of title all in small capitals, others

have the *F* and *A* in capitals and the remainder in lower case; there are no other differences and it is not known which is the earlier.

The first nine lines of the poem "A Supplement of an imperfect Copy of Verses of Mr. Wil. Shakespears," on page 29 are from Shakespeare's *Lucrece*, which was first published in 1594. They differ, however, from the lines as given in that edition and reprinted in *England's Parnassus*, 1600. Suckling was a great admirer of Shakespeare and refers to him in several places.

372. Corbet, Richard. (1583-1635.)

Certain/Elegant/Poems,/Written/By Dr./Corbet,/Bishop /of/Norwich./London, Printed by R. Cotes for Andrew/ Crooke at the Green Dragon in Pauls/Church-yard, 1647. London, 1647.

First edition; 8vo; A^4, B-D^8, E^4, F (wrongly marked A)^8, $G^8 = 48$ leaves, A1 and E4 probably blank.

Two of the poems in the first part are reprinted with slight changes in the second part.

In *Iter Boreale*, Corbet gives us the information that Richard Burbage created the part of Richard III; the quotation "A horse! a horse!" was one of the most popular lines in Shakespeare's plays.

373. Sheppard, Samuel.

Epigrams/Theological,/Philosophical,/and/Romantick./ Six Books,/also/the Socratick Session,/or/The Arraignment and Conviction,/of Julius Scaliger,/with other Select Poems./ By S. Sheppard./London,/Printed by G. D[awson?] for Thomas Bucknell,/at the Signe of the Golden Lion in Duck-/ Lane, 1651./ London, 1651.

First edition; 8vo; 2 leaves without signature-marks, the first "The Language of the Frontispiece," the second an engraved frontispiece, A-$S^8 = 146$ leaves.

Epigram 17, on pages 150 bis to 154, is an enthusiastic tribute to Shakespeare. There are also other mentions of him in the collection.

374. Cotgrave, John.

The/English Treasury/Of/Wit and Language,/Collected/ Out of the most, and best/of our English/Drammatick Poems;

/Methodically digested into/Common Places/For Generall Use./By John Cotgrave Gent./[quotation one line]/London, /Printed for Humphrey Moseley, and are/to be sold at his Shop at the sign of the/Princes Armes in S. Pauls Church-yard, 1655. London, 1655.

First edition; 4to; [A]^4, B-U^8, X^4 = 168 leaves.

This anthology is arranged by subject and contains about 130 quotations from Shakespeare. These quotations are taken from 27 of his plays, the most quoted being: *Hamlet*, 18; *Timon of Athens*, 11; *Merchant of Venice*, 9; *Measure for Measure*, 9; *Troilus and Cressida*, 8. The 10 plays not quoted are chiefly the early ones.

375. Dugdale, Sir William. (1605-1686.)

The/Antiquities/of/Warwickshire/Illustrated;/From Records, Leiger-Books, Ma-/nuscripts, Charters, Evidences,/ Tombes, and Armes:/Beautified,/With Maps, Prospects and Portraictures / By William Dugdale. / [quotation 2 lines / device]/London;/Printed by Thomas Warren, in the year of our Lord/God, M.DC. LVI. London, 1656.

First edition; folio; a^4, b^4, A-Z^4, Aa-Zz^4, Aaa-Zzz^4, Aaaa-Zzzz^4, Aaaaa-Eeeee^4, Fffff^2, Ggggg^6 = 404 leaves, the last probably blank.

There is a portrait of Dugdale by Hollar as a1.

Folding maps facing pp. 1, 3, 86, 297, 487, 636; full page or double plates at pp. 58, 72, 160, 298, 384, 2 at 64 and 532; numerous copper plates by Hollar, Lombart, etc., in the text. Plates at pp. 58 and 520 are often lacking.

There are notices of Shakespeare at page 523; and on page 520 is the first reproduction of his monument at Stratford. His wife, daughter Susanna, son-in-law John Hall, and others are mentioned on page 518.

376. Hall, John. (1575-1635.)

Select/Observations/on/English/Bodies:/Or,/Cures both Empericall and/Historicall, performed up-/on very eminent Persons in desperate Diseases./First, written in Latine/by Mr. John Hall Physician,/living in Warwick-shire, where he/was very famous, as also in/the Counties adjacent, as ap-/peares by these Observations/drawn out of severall hun-/dreds of

his, as choysest./Now put into English for com-/mon benefit by James Cooke/Practitioner in Physick and/Chirurgery./ London, Printed for John Sherley, at the/Golden Pelican, in Little-Britain. 1657. London, 1657.

First edition; 12mo; A-O^{12}, P^{2} = 170 leaves.

John Hall married Shakespeare's eldest daughter, Susanna, in 1607. Dr. Hall died in 1635 and Mrs. Hall in 1649. James Cooke was a doctor of Warwick in attendance on the Parliamentary forces "keeping the pass at the Bridge of Stratford upon Avon." He described his interview with Mrs. Hall, where he bought some medical books which had belonged to her husband. Among them were two or three note books which Cooke recognized as in Hall's handwriting but which Mrs. Hall did not know were his. Cooke translated and published about two hundred of the cases described by Hall. On page 24, "Mrs. Hall of Stratford my wife," is referred to, and on page 47 Shakespeare's granddaughter is mentioned as "Elizabeth Hall my onely Daughter." The poets Drayton and Randolph were among Hall's patients.

377. Wilson, John. (1595-1674.)

Cheerfull Ayres/Or/Ballads/First composed for one single Voice and/since set for three Voices/By/John Wilson Dr. in Musick/Professor of the same in the/University of Oxford./ Oxford, Printed by W. Hall, for Ric. Davis./Anno Dom. M.DC.LX./ Oxford, 1660.

First edition; 3 parts; oblong 4to;

The three parts are: 1, Cantus Primus; 2, Cantus Secundas; 3, Bassus.

The Preface says that this was the first attempt to print music at Oxford.

The following songs are from Shakespeare's plays:

Pages 6- 7. "Full fathom five thy Father lyes." From *Tempest.*
Pages 8- 9. "Where the Bee sucks, there suck I." From *Tempest.*
Pages 64-66. "Lawne as white as driven snow." From *Winter's Tale.*

378. Fuller, Thomas. (1608-1661.)

The/History/of the/Worthies/of/England,/Who for Parts and Learning have been eminent in the/several Counties./Together With/An Historical Narrative of the Native

Commodities and Rarities in each County./Endeavored by/ Thomas Fuller, D.D./London,/Printed by J. G. W. L. and W. G. for Thomas Williams, and/are to be sold at the sign of the Bible in Little Britain./MDCLXII./ London, 1662.

First edition; folio; [A]^4, B-D^4, E^3, F-I^4, K^3, L-Z^4, Aa^4, Bb^2, Cc-Ff^4, Gg^2, Hh-Qq^4, Tt-Zz^4, Aaa^4, Bbb^2, Aa^4, Bb^4, Cc^2, Dd-Nn^4, Oo^2, P-T^4, Vv-Zz^4, Aaa-Qqq^4, Rrr^2, Sss-Yyy^4, Aaa-Zzz^4, Aaaa-Ffff^4, Aaaaa^2, Bbbbb-Hhhhh^4, Iiiii^2 = 498 leaves. With the Index, A-F, 1 leaf each, which was not issued until long after the book and is not an integral part of it. With a portrait of Fuller by Loggan at [A1].

Some copies have title: "The/History/of the/Worthies/of/England. /Endeavored by/Thomas Fuller, D.D./[ornament]/London,/Printed by J. G. W. L. and W. G. MDCLXII." The collation is the same and apparently there are no other differences.

On page 126 is found the first biographical notice of Shakespeare; it does not give the date of his birth and says he died in "16—." The notice appears in the section on Warwickshire.

379. Dryden, John. (1631-1700.)

The/Rival/Ladies./A/Tragi-Comedy./As it was Acted at the Theater-/Royal./[quotation one line/ornament]/London,/Printed by W. W. for Henry Heringman, and are to/be Sold at his Shop in the Lower-walk in the New-/Exchange. 1664. London, 1664.

First edition; 4to; A-I^4, K^2 = 38 leaves.

In the dedication to Lord Orrery, Dryden defends his use of blank verse and says:

"Shakespeare (who with some Errors not to be avoyed in that Age, had, undoubtedly a larger Soul of Poesie than ever any of our Nation), was the first, who to shun the pains of continuall Rhyming invented that kind of writing, which we call blanck Verse, but the French more properly, Prose Mesuree: into which the English Tongue so naturally Slides, that in writing Prose 'tis hardly to be avoyded."

380. Dryden.

Of/Dramatick Poesie,/An/Essay./By John Dryden Esq;/ [quotation 3 lines]/London,/Printed for Henry Herringman, at the Sign of the/Anchor, on the Lower-walk of the New-/ Exchange. 1668. London, 1668.

First edition; 4to; A-K⁴ = 40 leaves.

The work is full of Shakespeare allusions but the principal ones are on the following pages: Pages 29-30, 46-52, 64-65.

381. Dryden.

An/Evening's Love./Or the/Mock-Astrologer./Acted at the Theatre-Royal/By his/Majesties Servants./Written by/John Dryden,/Servant to His Majesty./[quotation one line]/In the Savoy,/Printed by T. N[ewcomb] for Henry Herringman, and are to be/sold at the Anchor in the lower Walk of/the New Exchange, 1671./ London, 1671.

4to; [A]⁴, a⁴, b², A-L⁴, M² = 56 leaves.

One of two editions of this year; the other collates A-M⁴, O² and is therefore probably later than this.

The play was first acted in 1668 and is based on Corneille and Molière.

In the Preface Dryden discusses various qualities of the Elizabethan dramatists including Shakespeare. He states that Jonson excelled the dramatic writers of his own (Dryden's) time in humor and contrivance of Comedy, while the latter excelled Shakespeare and Fletcher in Heroic plays.

382. Dryden.

The Conquest/of/Granada/by the/Spaniards:/In Two Parts./Acted at the Theater-Royall./Written by John Dryden Servant/to His Majesty./[quotation 2 lines]/In the Savoy;/Printed by T. N[ewcomb] for Henry Herringman, and are to/be sold at the Anchor in the Lower Walk/of the New Exchange. 1672. London, 1672.

First edition; 2 parts in one; 4to; *⁴, a⁴, b⁴, A-Y⁴ = 100 leaves.

To the first part Dryden prefixed "Of Heroique Playes. An Essay," in which he said, "we thought, because Shakespear and Fletcher went no farther, that there the Pillars of Poetry were to be erected. That, because they excellently describ'd Passion without Rhyme, therefore Rhyme was not capable of describing it. But time has now convinced most men of that Error."

He also added to the second part, when printed, a Defense of the

Epilogue, in which he dwelt upon the change of language since the writers of the age of Shakespeare. In this article Dryden says that Shakespeare himself said that he was forced to kill Mercutio in the third act to prevent being killed by him.

383. Dryden.

The/State of Innocence,/And/Fall of Man:/An/Opera./ Written in Heroique Verse,/And Dedicated to Her Royal Highness,/The/Dutchess./By John Dryden, Servant to His Majesty./[quotation 2 lines]/London: Printed by T. N[ewcomb] for Henry Herringman, at the/Anchor in the Lower Walk of the New Exchange. 1677./ London, 1677.

First edition; 4to; Title 1 leaf, A^2, b^2, c^2, $B\text{-}G^4 = 31$ leaves, the last probably blank.

In the Preface Dryden defends Shakespeare and Jonson for introducing fairies into their plays.

384. Dryden.

The/Vindication:/or the/Parallel/of the/French Holy-League,/and the/English League and Covenant,/Turn'd into a Seditious Libell against the/King and his Royal Highness,/ by Thomas Hunt and the Authors of the Reflections upon/the Pretended Parallel in the Play called/The Duke of Guise./ Written by Mr. Dryden./[quotation 3 lines]/London,/ Printed for Jacob Tonson at the Judges Head in Chancery-Lane,/near Fleetstreet, MDCLXXXIII. London, 1683.

First edition; 4to; Title 1 leaf, $A\text{-}G^4$, $H^2 = 31$ leaves.

In this defense of his loyalty in *The Duke of Guise*, Dryden refers to Shakespeare and says: "Twas our common business here to draw the Parallel of the Times, and not to make an Exact Tragedy: For this once we were resolved to erre with honest Shakespeare."

385. Flecknoe, Richard. (?-1678.)

Love's Kingdom./A/Pastoral Trage-Comedy./Not as it was Acted at the Theatre/near Lincolns-Inn, but as it was/ written and since corrected/By/Richard Flecknoe./With a

short Treatise of the English Stage, &c./by the same Author./ [ornament]/London,/Printed by R. Wood for the Author, 1664./ London, 1664.

This work was first issued in 1654 as *Love's Dominion;* it has here some alterations and a new title. At the end is added the *Treatise of the English Stage* in which Flecknoe not only compares the great English dramatists but mentions the actors Field and Burbage.

386. Kirkman, Francis. (1632-?)

The/Wits,/or,/Sport upon Sport./In Selected Pieces of/ Drollery,/Digested into Scenes by way of/Dialogue./Together with Variety of Hu-/mours of several Nations, fitted for/the Pleasures and Content of all Persons, either in/Court, City, Country, or Camp. The like ne-/ver before Published./ Part I./London,/Printed by E. C. for Francis Kirkman, next Door to/the Sign of the Princes Arms, in St. Pauls/Church-Yard. 1672./ London, 1672.

Second edition, Part I; 8vo; A^2, C-N^8, O^6 = 96 leaves, plus engraved plate of Red Bull Theatre facing title A1.

Although the plate is entitled "Red Bull Theatre," experts agree that it is not a picture of the Red Bull nor of any other actual theatre but a crude representation of an imaginary stage for acting Drolls and small plays.

387. Gesta Grayorum.

Gesta Grayorum:/Or, the/History/Of the High and mighty Prince,/Henry/Prince of Purpoole, Arch-Duke of Stapulia and/Bernadia . . ./[6 lines]/Who Reigned and Died, A. D. 1594./Together with/A Masque, as it was presented (by His Highness's Com-/mand) for the Entertainment of Q. Elizabeth;/who, with the Nobles of both Courts, was present/thereat./London, Printed for W. Canning, at his Shop in/the Temple-Cloysters, MDCLXXXVIII./Price, one Shilling./ London, 1688.

First edition; 4to; A^2, B-I^4, K^2 = 36 leaves.

On page 22 is an account of festivities at Gray's Inn in which there was such crowding and tumult on the stage by "worshipful persons

that might not be displaced and gentlewomen whose sex priviledged them from violence" that the visiting embassy from the Temple was obliged to leave.

Afterwards dancing and revelling were started, "and after such Sports, a Comedy of Errors (like to Plautus his Menechmus), was played by the Players. So that night was begun, and continued to the end, in nothing but Confusion and Errors; whereupon, it was ever afterwards called, The Night of Errors."

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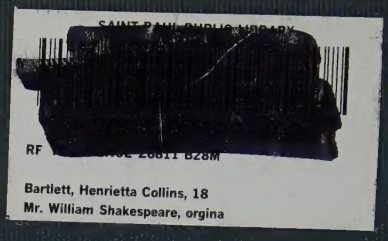
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